

THE ETUDE

PRESSER'S MUSICAL MAGAZINE



OCTOBER
1916

PRICE 15 CENTS

\$1.50 THE YEAR



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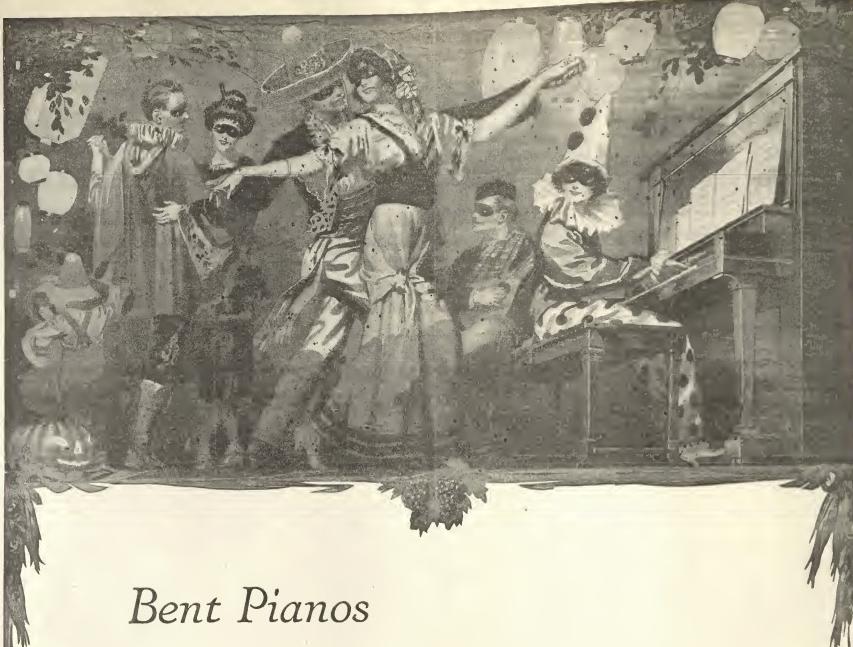
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THE ETUDE

OCTOBER, 1916

VOL. XXXIV No. 10



The Master Dreamers



"HOPE is the dream of the waking man," said Aristotle. The great men of all time have always been dreamers. The master dreamer is he who realizes his dreams. The daily phantoms of grand achievement which pass through the brains of millions of dreamers are caught by the master dreamer and turned from nebulous thoughts to towering cathedrals, magnificent paintings, glorious symphonies, wonderful inventions and powerful nations.

Richard Wagner was one of the greatest dreamers in the whole realm of music. The whole vast world of kaleidoscopic beauty which he built were once the wraths of that marvelous brain that sleeps in the little garden at Bayreuth.

How did Richard Wagner differ from the myriads of dreamers who have passed into their eternal sleep unknown. Richard Wagner planned and worked. No man ever made more elaborate plans setting forth what he proposed. His plans make a veritable literature in themselves. There are whole volumes indicating his theories, his designs, his intentions, his ambitions.

Music demands a thorough training for specialists. Writing is quite another matter. Men like Arnold Bennett, William Black, John Masefield, George Bernard Shaw, Israel Zangwill, write their powerful thoughts in strong English without the aid of a college education. If they were to learn French, or German or Italian thoroughly they could use the foreign medium with the same facility, but they would first of all have to learn the language. That states the difficulty of the musician. He is forced to learn a foreign tongue and a highly organized tongue it is. Unfortunately much composition study is so focused upon the grammar of the language that the substance is ignored. There are armies of conservatory graduates who would find it literally impossible to make a mistake in harmony but could no more write such a beautiful tune as *My Old Kentucky Home* than they could fly. In the end they become so over-critical that everything they write smacks of the school room. Alas, many American composers have been only too content to have some one else do their thinking for them.

A plan on paper is worth a hundred in the mind. Some day in the near future sit down with paper and pencil in hand. Give yourself over to a period of solid constructive thinking on the most important thing you have to think about—your own career. Cross-examine yourself until you find out what you really want to do. Then make a plan of how you propose to do it. Stake off certain time limits. Your work may take you longer to accomplish than you estimate, but time limits are a great incentive.

The connecting bonds between the dreams that grew in the brain of Sir Christopher Wren and the magnificent St Paul's Cathedral in London were the plans which the master architect put down upon paper. The bonds between your dreams and the career you are building are the plans you will put down on paper. Destiny reserves the heights for those who dream and plan and do.



Over-Critical



The retiring president of the Century Company of New York in a recent interview in the *New York Times* frankly stated his opinion that college education has a tendency to make a young man of literary inclinations, a critic rather than a creative artist. Mr. William W. Ellsworth, who through his long association with the great publishing house has examined thousands of manuscripts, says that the percentage of manuscripts accepted runs only 41 in 1,000. He finds that very few new names of consequence have come to the front in the field of fiction in the last fifteen years and this despite the fact that colleges are turning out vastly greater numbers of graduates.

Mr. Ellsworth also points out that over half of the sixty prominent literati men in America from 1800 to 1900 were not college men and that many of those who were college men had in numerous instances more limited advantages than the average student of a good

high school to-day. He then gives a list of famous writers who were not college graduates. It includes Washington Irving, Whittier, Whitman, Mark Twain, Bret Harte, Bayard Taylor, John Burroughs, William Dean Howells, Henry James, George W. Cable, Mary E. Wilkins and Hanford Garland. Take these names from American literature and a very serious gap would be left.

Yet no one but a very stupid person in this day would argue against the advantages of a college education. THE ETUDE has urged the special desirability of the music student securing a broad and liberal training. Nevertheless, those who are most familiar with musical conditions in America must realize that much of the work done in teaching composition often serves to make the students very fine critics but very insignificant composers.

Music demands a thorough training for specialists. Writing is quite another matter. Men like Arnold Bennett, William Black, John Masefield, George Bernard Shaw, Israel Zangwill, write their powerful thoughts in strong English without the aid of a college education. If they were to learn French, or German or Italian thoroughly they could use the foreign medium with the same facility, but they would first of all have to learn the language. That states the difficulty of the musician. He is forced to learn a foreign tongue and a highly organized tongue it is. Unfortunately much composition study is so focused upon the grammar of the language that the substance is ignored. There are armies of conservatory graduates who would find it literally impossible to make a mistake in harmony but could no more write such a beautiful tune as *My Old Kentucky Home* than they could fly. In the end they become so over-critical that everything they write smacks of the school room. Alas, many American composers have been only too content to have some one else do their thinking for them.

An Exacting Master

EVERY now and then some one writes THE ETUDE saying, "I have just heard that the metronome is not now being used any more." This is just about as silly a rumor as that which runs that scales are being used less than formerly. The metronome and scales are used more to-day than ever before.

There is no more exacting master than the metronome. There is nothing that will keep the pupil's work "together" during the interim between lessons like the metronome. The teacher who knows how to use a metronome and who can insist upon its use with the pupil always produces better results than the one who neglects the little instrument.

We know a teacher who always laughed at the need for a metronome. Once we asked her to test one of her own pieces with the instrument. In a few minutes she realized that what she thought was good time, was really a very straggly and unbeautiful thing which disfigured all her playing. If women made their dresses by guess instead of using a pattern imagine what the dresses would look like. The metronome is first of all a good pattern.

It is more than that. It is an incentive for the pupil to go ahead. It gives the pupil something to work for. There are many ways in which it can be used with profit. The editor always insisted that his pupils should play every piece at least ten degrees faster than the metronomic marking required. What was the result? The student could drop back to the actual speed and play with far greater confidence and accuracy.



"Knowledge Is Power"—BACON

ETUDE DAY

A Monthly Test in Musical Efficiency



What ETUDE DAY is and How to Conduct It

The ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text.

This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal.

The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

ETUDE DAY—OCTOBER, 1916

I—QUESTIONS IN MUSICAL HISTORY

1. What is the earliest known composition in canon style? (Page 699.)
2. What famous Hungarian March does Berlioz introduce in the *Damnation of Faust*? (Page 700.)
3. When was the tuning fork invented? (Page 702.)
4. From what instrument did the Violoncello descend? (Page 708.)
5. What was the chief difference between Richard Wagner and other musical dreamers? (Page 695.)
6. Name two famous English musicians who attribute their success to self help. (Page 700.)
7. What rare instrument does Mozart use in *The Magic Flute*? (Page 707.)
8. When was Mendelssohn's famous Scherzo written? (Page 712.)
9. Did any one person invent the sonata, the suite or the symphony? (Page 699.)

II—QUESTIONS IN GENERAL MUSICAL INFORMATION

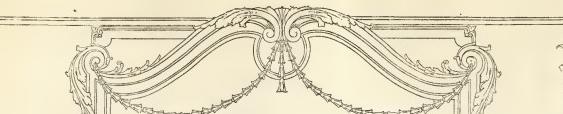
1. What is the real meaning of coda? (Page 700.)
2. What is international pitch? (Page 702.)
3. How many pieces of wood are needed to make a violin? (Page 707.)

4. How many strings are there on the double bass? (Page 707.)
5. From what does the word arpeggio come? (Page 707.)
6. What composer attempted to replace violins with violas in an opera? (Page 707.)
7. What does the word Scherzo mean? (Page 711.)
8. How do Chopin Scherzos differ from others? (Page 711.)
9. What should be the greatest number of hours devoted to practice on any single day? (Page 697.)
10. Name one important factor in cultivating sight reading. (Page 698.)

III—QUESTIONS ON ETUDE MUSIC

1. What two *Minuets* of Beethoven have the same principal theme?
2. What is a *Pastorale*? A *Pastorella*?
3. To what play did Mendelssohn write incidental music? Who wrote this play?
4. In which pieces in this issue is the waltz rhythm to be found?
5. In what key is each of the pieces in this issue? Which are major and which are minor?

THE ETUDE



Getting Results Through Right Practice

A Talk to Students

Written expressly for *The Etude* by the eminent Russian Piano Virtuoso

MARK HAMBURG



I am devoting this short article entirely to the subject of how to practice the piano, and I shall try to point out here what I have found from my experience to be the most efficacious way of setting about it.

Broadly speaking, the cardinal rules to be observed in all practicing should be, first, great attention to detail; second, avoidance of overfatigue, both mental and physical. It is also most necessary for the attainment of the best results to set up from the outset some fixed schedule of practicing. Systematically ordered tuition is such an inestimable help in all stages of piano-playing, but even more especially in the elementary one, as I myself will know. For I had the good fortune to meet a pianoforte education with teachers who were steeped in the best traditions. My first one was my father, Prof. Michael Hamburg, who had been a pupil of Nicholas Rubinstein; while my second, the famous Leschetizky, had studied with Czerny.

And Czerny especially represents the school of piano-playing which has produced many of the greatest pianists of modern times, his influence extending through Liszt, Anton Rubinstein, Tausig, etc., down to many famous pianists of to-day. Therefore I am a great advocate of trying to acquire, as far as possible, a method, or school, as we call it. Such a method will train the mind and fingers in a definite and organized trend of technical development. Of course, it is a good thing as well to acquire a theoretical and general musical education, but I think, especially in the training of children who intend to become professionals later on, that it is imperative that their main energy and time be directed to the development of their power to master the technical difficulties of their instrument.

I do not believe that musical children learn much with profit away from the piano, at least they cannot derive the actual mechanical facility of playing except at the keyboard. I wish to lay stress on this fact, because there are in fashion just now so many clever systems of educating children musically. For instance, there are to be taught the few notes of the piano. These kinds of instruction are doubtless of advantage in stimulating general musical knowledge, and, above all, for training unmusical little ones and developing the faculty which might otherwise be completely lost to them; but in the education of the young pianist such systems must never be allowed to obscure the main issue, which has always to be first of all, the acquirement of technique at the keyboard.

Practicing in early childhood should never, in my opinion extend for a period of more than half an hour at a time, and the whole amount to be done during one day should not exceed one hour. Also care ought to be taken to procure music for children to study which will appeal to their imaginations, and even their exercises should be in pleasant forms of sound and rhythm, which will help to keep them interested. And the best thing is to instill as soon as possible into the mind of the child the desire for beauty of touch and clearness of execution.

No Child Should Practice Alone

No child ought to be left to practice by himself; someone should always sit with him and see that he gives each note its full value. To attain this object it is excellent to make the little one count aloud while playing. The pedal should never be permitted, and each hand ought to be practiced separately. For

if the two hands are worked together the concentration of the mind is divided instead of being directed to one thing at a time. Besides, a certain amount of covering up of the sound occurs when both hands are playing, which is bad, and impedes clearness of execution and conception of the difficulties to be confronted. These remarks about the separate practice of each hand are intended to apply mainly to the purely mechanical exercises, such as are used for the development of the fingers, etc. It is important also that such exercises as scales and chords should not strain the hand, for very serious results can develop from overstraining of the hand in childhood. Exercises and scales must be practiced in all the keys, not only in C major in which they are generally written, as it is of great benefit to the child to be able to play as easily in one key as another. Another good maxim to be observed is not to allow exercises to be repeated ad nauseam, but to vary again, as the mind gets blunted with the increasing repetitions, and no result can then be obtained.

I am speaking here at some length about the practicing of a child, as, if the routine of good systematic work is acquired in early youth, it becomes a habit and continues naturally throughout life.

I now arrive at a further stage, when, having been carefully and systematically trained, the young student begins to consider the piano as his art. His problem then becomes that of all pianists, both great and small, namely and principally, how to practice in such a way as to obtain the maximum of economy in time and effort, to keep always fresh in mind and to avoid too much repetition.

I have never been an advocate of long hours of practice, indeed I think very few people can do really good, healthy and scientific study on the piano for more than two hours at a sitting. It is true that much more benefit is derived from several short periods of practice during the day than from long continuous work. Altogether I advise that the average practice of an advanced student and, indeed, of any pianist be not more than five hours a day, and not less than three, under ordinary circumstances. Those who have no technical talent at all and have great difficulty in acquiring it, will, of course, need more time. Those whose musical memory is weak can practice more and often do, but on the whole very extended hours of study only tend to staleness. In any case the student should devise a systematic way of dividing up his hours of practice if he wants to get the best profit out of his work. For until he has experience in concert playing and the frequent opportunity of performing in public (which thing, of course, impedes practicing and also obviates to some extent the necessity of it), he must always give a certain definite time every day to purely technical study.

Regular Daily Course

To this end the pianist ought to draw up for himself a regular course to be pursued, such as the following: Scales to be played in four different keys daily, with their accompanying arpeggios in every development, also chromatic and contrary motion scales. Then four studies and doce each day. The whole range of scales will be gone through in a week. After these scales ten or twelve five-finger exercises, comprising all the positions of the hands, can be worked at. Hanon's *Exercises* are the ones which I particularly recommend; they are quite excellent for

helping to acquire a good articulation of the fingers. The reason why all this technical daily study is so essential is, because to obtain a supple, easy mastery of the piano, it is necessary to possess a real athletic agility of fingers, hands and arms. And just as an athlete in training does a fixed amount of regular exercises every day, to keep the muscles of his whole body in elasticity and fitness, so must the pianist go through a similar process to train his arms, hands and fingers.

Common Sense Practice Ideas

Now there are many common sense axioms to be found in the details of practicing, which the student will find out by experience. For instance, if he has to play on a certain day a piece in which many octaves and double notes occur, he should on that day make a point of practicing scales and exercises for the simple articulation of the fingers. He should take care during his working hours not to study the same octave and develop a false idea of what can be done in the piece that he will be playing later on in the day, if he does so will risk suffering from lameness of the hands. Such lameness will appear from working the hands too long in certain extended positions as are peculiar to octave playing, etc. Therefore great variety of motion must always be aimed at, in order to keep the hands fresh and vigorous. Also should the student experience the slightest fatigue in the hand when playing scales, he should stop at once and instantly cease until that feeling has quite passed away.

I do not find elaborate studies very efficacious for the purely mechanical development of technic, as the embellishments and harmonies which make the palatiness of such studies only distract the student's mind away from the main point of advancing the technical power, and thus cause loss of time and effort. For the only really valuable study is that which concentrates its efforts on the one particular object to be achieved in each particular branch of work. And it is far more profitable to practice for a short time with absolute concentration on the technical problem in order definitely to surmount it, than to pass several more or less wasteful hours dallying with the difficulties wrapped up as they are in elaborate studies with a pleasant gilding of harmonies and progressions. Also many of the studies which are given as independent studies to be performed technically are in themselves bad music as well as indifferent mechanical aids. Of course, these remarks with regard to studies in general are certainly not meant to include real concert studies, such as those of Chopin and Liszt, etc., but it is scarcely necessary to say that these are not purely studies for technic, but rather beautiful musical problems to be unravelled when a certain amount of facility has already been acquired by the student.

Advanced students should also endeavor in their practicing to prepare themselves along certain lines of study, with a view to making a repertoire of pieces, which will be useful to them when the time comes for them to make up programs for their concerts. Now as regards how to start the study of a piece, it is as well first of all to look at it from the technical point of view alone. For until means have been mastered no proper musical expression or interpretation can be adequately conveyed. First of all, then, the pianist ought to dissect the piece from the mechanical

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sick and find out where the most difficult passages occur. Technically speaking, of course, all pieces are merely collections of scales, thirds, passages, etc., harmonically treated in different ways and used as the vehicles to express the composer's ideas.

Mastering Difficult Passages

Having decided which are the most awkward passages to master in his piece, the student should not then play them over and over again, so many times, that by much repetition the difficulties will finally be surmounted. He must rather play his passages once or twice, then stop and think about them for a minute, and try to get a clear definition of them in his mind. Then start afresh, and having worked a little more, pause again and then stop to think and then his mind lucid he will with master and retain passages in his memory easier and easier than by continually surmounting them. Therefore the student must give much care and attention to the bass parts of his piece.

Letting the Music Speak for Itself

When the player has mastered the technical difficulties, he should next set to work to try and analyze the music harmonically, and above all, attempt to find out what the composer intended to convey. To the true artist should not only "to let the music speak for itself," as such a passive attitude is necessary for looking at the musical art from the standpoint of photography. Not only should the endeavor stop in the composer's shoes so to speak, to feel again what the composer felt, to imagine with the poignancy of the composer's imagination, and by so doing to rekindle in the music the living spark, the power of fantasy, energy and individuality with which it was originally endowed by its creator.

Points to Remember in Sight Reading

By Anna Guillet Mahon

POINT I.
Your first aim should be a smooth, unbroken performance.

As in reading a book in which we are deeply interested we read straight along, glossing over words not always understood, in our endeavor to get the general idea of the story, "the plot," so it is in reading music. What we seek now is the comprehension of the music as a whole, to acquire this as accurately and smoothly as possible, is the aim of sight reading, the cultivation of which is the source of the greatest pleasure and benefit to the student, as well as pleasure to his friends and the public.

POINT II.
In learning to read by sight select pieces well suited to your grasp.

You should choose a piece well within your ability to perform. For study, of course, more difficult pieces should be practiced, but for sight reading only it is generally conceded better to try only those pieces which can be correctly executed. Especially in reading before an audience you should never attempt anything too hard, or which you fear may cause you to stumble.

POINT III.
Learn as much about theory, harmony, etc., as you possibly can.

To be a successful sight reader, you must, of course, possess some knowledge of musical theory, chords, transpositions. This knowledge will help you to keep up the harmony and render the composition smoothly, even if unexpectedly difficult passages are encountered.

POINT IV.
Look before you leap.

An important point to remember is not to attack the piece too suddenly. Before putting fingers to the keyboard you should note the key in which the piece is written, making a swift mental appraisal of the sharps or flats contained therein. Time should also be carefully noted. The piece should then be hastily scanned—before putting a hand to the piano—for the highest and lowest notes for an understanding run or harmonic passage, and then a hasty glance cast at the phrasing. Of course, in reading at sight before an audience one cannot give much time to this preparation, but if it is practiced when alone it will become almost second nature; the eye can quickly scan the essential points without undue loss of time, and the principal things he noted while you are adjusting yourself at the piano.

POINT V.
Don't stop for mistakes.

Having accomplished these preliminaries, attack the piece boldly, endeavoring to get the spirit of the composition, to hear the melody, the rhythm, the "right shade," sense for form. If you make a mistake, go right on—you are practicing sight reading now, nothing else, and you must cover up your errors as well as possible and go on so as to get the spirit of the composition, the correct expression of the piece as a whole. You must make it sound as it should when played straight ahead, connectedly. After you have played the composition through, you are practically finished—if you had to, the errors you have committed over. See where you made your mistake, practice the intricate passage until you can play it accurately, just as a reader or student makes a note of unfamiliar words to look them up afterward in the dictionary.

POINT VI.
Read ahead. Keep several measures ahead.

Remember, too, that in sight reading you must cultivate the ability to read ahead. Try to take in a phrase at a time and interpret it correctly, still keeping the proper time and giving the right expression.

POINT VII.
Practice every day in sight reading.

Finally, remember that if you would cultivate accurate sight reading, you must practice every day. You must read anything, everything, that you can. Albums of really good music are so inexpensive now that one can procure a number of them and have no end of material for practice daily. Practicing reading, everything, not only pieces, but accompaniments to songs and other musical instruments. If there is someone with whom you can practice, this is a splendid means of practice; but remember that it is "practice that makes perfect" in this as well as in all other achievements. You will soon find that it is as easy and delightful to sit down with a volume of new music and read it as you would read a new book, as it is to read an interesting novel, and you will find, too, that when you are called on to play unfamiliar accompaniments or pieces in company you will have confidence in yourself.

POINT VIII.
Don't get flustered.

Above all, remember to keep calm and deliberate when asked to play at sight before an audience. If you allow yourself to get flustered or nervous, you will not be able to do anything.

What is Wrong with My Piece?

By Ernst Eberhard

"WHAT is wrong with my piece?" A thousand things may be the matter with it, but the vast majority of these things are traceable to definite lack of failure to separate each melody note from its accompaniment. How many readers can hum the melody of the piece which has just been memorized? Just try to pick on the melody without hesitation from any moderately intricate piece in which you have played scores of times. Take a "theme and variations" and trace out the theme development as it is presented; take a Bach *Invention* and see if you can always tell which is the main theme. There are many advanced students of piano who make mistakes, and plenty of them, too, when asked to submit to these tests. Yet there is surely no reason for the true artist not to know the tune of his piece, for he can expect others to do the same, and know that he himself does not understand. Nothing can be accomplished unless the object to be accomplished is plainly understood, and when once comprehension of the object to be attained is grasped, accomplishment soon follows.

It is well worth while for anyone to play the melody of his newest piece by itself. If he then plays his accompaniment as a solid chord with the melody note on top, he will grasp the chord connections in their correct relations as to discords, resolutions, etc., and then what a flow of musical ideas they will bring. Then separate the melody into its little motives, phrases and sentences, seeking to make the tonal flow of one balance the other. This preliminary knowledge, self-teachable through careful thought and listening, will bring a coherence and intelligibility of phrasing which the average amateur (and many professionals) is sadly lacking in.

Try to imagine just how your piece sounds and analyze it until you know the following: Is it down to mediocrity, still better, until you can go over your piece visually with no reference to the sound of the music, putting each note in its proper place with its appropriate expression and accent.

Just spend five minutes in seeing how well you are able to respond to these little tests. If you can answer the requirements, you can do more than the average performer; if you cannot, then you will realize the value of these ideas by your failure.

The Teacher and His Business

By Arthur Traves Cranfield

KEEP your studio in good order. Dust cloths are quite inexpensive and are easily operated.

Remember that the months slip around with surprising regularity and the landlord has no use for a musician simply as a musician. He is looking for a teacher.

If you have a diploma, it might be well to frame it and hang it up. It fills up wall space and perhaps sometime a pupil might read it. Don't forget, however, that it is not the diploma that counts, but the results that you are able to produce.

If it is your intention to open a studio in the downtown district, remember that a small back room in a well-known studio building will meet your requirements quite satisfactorily as a more expensive one.

If you intend opening a studio in the residence section, see to it that it is situated near a car line (if there be any), and especially in that section of the city from which you expect to draw your class.

Thirty or forty minutes is now the recognized time duration for lessons. If your pupils would like more time have they take two lessons weekly. (Talented pupils in limited circumstances are generally dealt with more leniently.)

Think independently. Learn this, at least. Don't be forever quoting your former teachers as to what they used to do. Pupils come to you for music lessons—not for a recital of your experiences.

When you discover a certain piece that stimulates interest and produces definite results be sure and keep adding constantly such pieces of specific merit and in time you will have a most valuable list. This is important.

A neat, clean appearance is a most valuable asset in your profession. Pupils expect this of you, and justly so. The long-haired, slovenly-nated, bungled musician of the past is buried with the past. Peace to him, but don't imitate him!

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The Building of Music

A Practical Lesson in the Principles of Musical Form

Especially Written for THE ETUDE

By FREDERICK CORDER

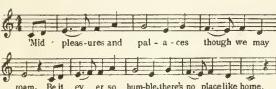
Professor of Composition at the Royal Academy, London

I HAVE often said that the general idea of music-making is that the composer is a kind of pump, of which the Creator works the handle and a stream of musical fluid flows. There is an analogy in the wood in the view. Music, too, had a indifference which is consciously pieced together from tiny scraps, just as a beautiful cabinet is pieced together from pieces of wood, but very much more simply, and the most unintelligent and soulless person on earth can learn to do it without ever knowing much about it, provided he has the power to realize and remember sounds. The words I have italicized define what is meant by the musical faculty or "gift."

There comes to me a never-ending stream of music-students saying things like, "Please don't you tell us something about Form?" "I'm afraid I can't say." "What is it you want to know?" "Oh, well, I don't know anything at all about it, and in my exam., you know, there is an awful paper with all sorts of questions about Binary and Ternary Form—what do they mean by Binary and Ternary?" I groan in spirit and then proceed to expound this simple matter, when the student is surprised to find that she knows all about it already. And it is only then that I can tell her that she has learned to escape from the commonplaces that keep her in a state of fogfulness, from which she will never escape. For the student, however clever, never did and never will realize abstract terms.

I once wrote an elementary text-book, called *The New Morley*, which I surveyed the whole field of musical grammar without the use of any unfamiliar words. It was felt to be a great boon to the beginner as it was a simple process of building up music in the same simple manner! Let us at least try.

Here are two familiar tunes. Hum them, or play them over until you realize that the one was made to fit a verse of two lines and the other for a verse of three lines:



A tune (or piece) that divides up into two halves is called *Binary*, and one that has a first part, a second part and the first part over again, like our second quotation, is called *Ternary*. The words *Two-part* and *Three-part* would be much better, but unfortunately the word "part" is employed in another sense in music. Now we build up all of dance-tunes (which are the foundation of all music) in early days. Binary, the simplification of the chief regularity—but if a dance went on for long the music was found to be insufficient. The obvious way to remedy this was to have two tunes, and play them alternately. This was done, and it was soon found that it was nicer to leave off with the first than with the second of the two: thus the principle of *recapitulation*, the most important principle of music-building, forced itself on people's minds.

Observe that the *Bluebells of Scotland* tune has to have its first part twice over, or it would sound lop-sided. Amateurs do not remember the sound of what they have played, but only the bits they are in the view. Music, too, had a indifference which is always to always dislike repeats, and admit them if they can. The instinct is to "go through" the piece, and they look upon a repeat as a mere hindrance. But if the composer is smart enough to realize this and have his piece printed out at length they never dream of shortening it.

Now why does the musician feel it necessary to avoid the effect of lop-sidedness in music? Simply because he has two arms and legs, and his heart has a two-fold beat, so that he cannot move or live without Nature drilling into him the one—two, one—two pattern, although the wonky monks of old (who were the first to call music an art) declared that the tonic time was Perfect *time*, because it symbolized the Holy Trinity, and Common Time was Imperfect, Nature contradicted them, and everybody, both then and now, could not but feel that *two-four-eight* and *sixteen* were the normal and natural ways of multiplying beats, bars and phrases in order to build up music.

By now you will perceive that an Art is different to a Science; we do not want to be always logical and mathematical. Hence the abnormality of triple time is far from displeasing; the building up of a piece in irregular portions—especially where these are large—is even preferable to real symmetry. Such a simple tune as *God Save the King!* (America) owes much of its dignity to the six bars of its first half, and the third half is always removed from the commonplaces of the Russian *Hymn*—always dwindling and the preludes or ornaments immediately vanishing until the Suite was gradually transformed into the *Sinfonia* or *Symphony*. The idea of a set of pieces in different character survived, but as the possibilities of instrumental music grew the separate movements got ever bigger and bigger until Beethoven developed them to such an extent that the Sonata had to be reduced from four movements to three, and even two. But each movement still retains its individuality and must retain the outline of one of the two types it was created above; if you have ever sat a lot to say you must, it is better to think from it—come back to it; you must have one portion of your material in one key—another in a related key, and on the repetition have both in the starting key. All abstract music must, in the main, conform to this natural law of shape, though, of course, the details of execution may be very varied and hardly alike in any two pieces, even of the lowest class. Every instrumental movement of any importance, then, takes the following shape:

Introduction (perhaps)
First portion of material.
Second portion of ditto in a related key.
(All this except the introduction used to be repeated, but is seldom so now.)
Middle section, vague.
First portion over again.
Second portion ditto, but now in same key as first. Now, would one call such a piece *binary* or *ternary*? As far as the statement of musical material goes it corresponds with *Home, Sweet Home!* but the entire piece is certainly on the same plan as *The Bluebells of Scotland*. This is where these well-intended techniques seem to me insufficient. Such a movement in the light of fact, is always binary, and a smaller piece, such as a *Minuet* and *Tranquillo*, composed of two little *Home, Sweet Homes* played thus: A.B.A. is spoken of as ternary, yet the two structures are identical. It seems to me as if these insufficient tech-

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nic terms were invented merely to worry examination candidates. Say to yourself rather, there is only one musical form; that of a sandwich.

Musical Serial Books

Pieces of music called Fantasias or Pot-pourris are generally not pieces at all, but musical scrap-books; a series of tunes (operatic generally) connected together by a few display passages. The Hungarian Rhapsodies of Liszt, made on gipsy melodies, are the most important examples of this kind of thing. It nearly always sounds scrappy and unsatisfying because of the lack of organic musicality. The only other performance for a piece of music is the Ronde, which is double-sandwich, thus—A, B, A, C, A, B, A—which is an extra portion of musical material.

Applied music, such as vocal and dramatic music, would naturally be written with less regard to form than to the words to which it is attached; but in the wildest scenes of *Tritan* or *Götterdämmerung* you will find, if you look closely enough, that the natural laws are never wholly disregarded. Even in the freak music of what are called "the moderns," where tonality, melody and cadences are all abolished, there always a return to what was written did strict, however digressive. About three years ago, writing on the subject of the nature of the symphony, I pointed out that Wagner's *Siegfried Idyll*, then a novelty, was likely to become a type, and that in years to come the symphony would probably be largely superseded by vividly descriptive pieces of one movement only. This has come to pass, not only in the symphony, but in the sonata, in spite of the fact that even an educated listener finds it very difficult to listen to a "potted" sonata with four movements—Allegro, Andante, Minuet, Finale—bowed down under the weight of the first movement, how it involves repeating much of the first movement in the Finale, and the strain upon one's memory is apt to prove greater than we can bear, inducing weariness instead of pleasure. Although nothing ever really goes back, I clearly foresee that the next change in music must be a reversion to an earlier type of rhythmical melody and a temporary abandonment of the elaborate structure which, in the works of the genuine composers of to-day, is to be found well-nigh impossible for the ordinary ear to grasp. The present popular craze for nonsense-music is, I think, the natural result of this over-elaboration of musical architecture.

The Codas

I have tried to write the foregoing as tersely as possibly omitting many important branches and side-tracks for the sake of clearness, but on reading it over I find the end needs round-outing. So here goes:

"One needs only the kernel of one's subject a little before it can be made digestible. This is mainly in and conclusion, my brethren, is called the *Coda* (Italian for "tail"—used in the sense of postscript), and is a feature in all good musical composition.

The early writers did not employ it, and real dances had no use for it, but it gradually invented itself, and became every day more and more indispensable till it became the most essential part of a work. The more smooth the course of a piece of music has been the more we feel the need of a rousing climax to finish with. Exactly how this is contrived will be too technical a matter for me to explain to you, but if you have ever heard the transcription of the Hungarian *Rakoczy March*, introduced by Berlin to his *Damnation de Faust* you will have a notion of what I mean. The march is far more forcible than any words can give. One seems to be pelted—bombarmed with fragments of the several times in the march, and at the same time this peroration is cunningly devised to portray a furious battle, so that when we reach the end our imagination has been stirred far more powerfully by the battle of the piece.

So, the present lesson on the subject of whatever impression the writing of the art may have made upon the reader, I want to take him by the button as I utter my last words, and assure him that unless he teaches himself to listen intelligently to music and to analyze it as it goes along he is losing the better part of what that music tries to tell him. It is difficult, but well worth while. Also, he must teach himself to compose and scientifically analyze his own musical experiences and key-ways; without a perception of these he is like an uneducated tourist in a cathedral, only bored by the manifold beauties by which he is surrounded, and wondering which is the way out.

The Self-Help Road to Success in Music

One remarkable development of English music during the last two or three decades is due in no small measure to two men who "self-helped" themselves to success. These two men are Sir Edward Elgar and Dr. Henry Coward. Of the two writers, however, Dr. Coward is by far the most interesting; for Sir Edward Elgar was blessed from the start with that rarest of all gifts, creative genius. Coward's determination, industry and suitable musical environment, it was inevitable that Elgar should rise head and shoulders above his plodding brethren. Coward, however, is a man of different stamp. Musical creative genius he has not, and he never acquired the skill to play any instrument decently. The quality of leadership he has to excess, however, and a fiery zeal for music. These qualities are responsible for the fact that he is to-day leader of the Sheffield Choral Society and the recreator of the best traditions of English choral music. He is certainly the greatest chorister in England and probably in the world.

For one of us are blessed with creative musical genius of high order, and the Elgars among us can be left to take care of themselves. The more homely virtues of Henry Coward, however, are possessed in some degree by most everybody, and it is instructive to observe how he has used them to elbow his way to the front. He was left fatherless at eight, and was obliged almost at once to earn his own living in the Pittsburgh of Great Britain—Sheffield. He was apprenticed to a piano-forte maker, and it is significant that he made a success of that. When he was about two years of age he had to decide whether to go on being a well-to-do master-caterer or to be a school teacher at a salary of \$100 a year. He became a school teacher—and this in spite of the fact that his early education had been neglected.

"A period of almost incredible toil began," says J. A. Rogers in his biography of Henry Coward. "When he left the workman's bench to serve for three years as a pupil teacher he could not decline a noun or work a 'sum' beyond long division. It may be realized, therefore, how much leeway there was to be made good. He set aside five hours a day for sleep, rising at five A.M. in summer and six in winter, and going to bed at ten o'clock at night. He won a science scholarship at South Kensington, of which he did not avail himself. Other local certificates (Cambridge) were also taken, all being done in minimum time. He read voraciously. Only an abnormal brain and body could have stood the strain." Very soon success came in this career, and he had the good luck to stumble into a "soft snap" (the leadership of the "Free Will" School) with only \$100 a year.

But what of music? Music from the start claimed his own, but Henry Coward recognized with the good judgment which is in no small measure responsible for his success, that his work-stiffened hands were ill-fitted to enable him to win honors as a pianist, violinist or other instrumentalist. Neither was he endowed with a voice. This man, who is neither composer nor performer, is one of the most brilliant conductors of his generation. A paradox?

Before Henry Coward was twenty, the Tonic Sol-fa movement was coming to fruition, and he recognized that in this lay an opportunity to become a teacher and conductor. He accordingly set to work to master the subject and to teach it to others. A friend and pupil of Henry Coward, Mr. W. H. Smith, the famous English publisher, along this line while he was still a cobbler's apprentice.

The young star started teaching in the dingy-like room underneath Queen Street Chapel. His method of teaching was of the lightning order, and there was always a stock of dynamite on hand. The amount of modulation work he did was awful, and would have killed anyone less enthusiastic. His conductorship, however, was superb. He was well-rehearsed up and down that modulating plan, and at times exercised, listened to mental effects, got pulled up in the middle of an exercise, and were dragged back to the start are memories that haunt one still.

When in 1887 there was a "shake-up" in the educational field, Henry Coward lost his position as headmaster of the Tonic Sol-fa school, which, in fact, was about the only one he knew. He determined to become a professional musician. It must be made clear, however, that his ability as a conductor and leader had already made him known in Sheffield. He had in 1876 formed a choral body, known as the Sheffield Tonic Sol-fa Association, which afterwards developed into the famous Sheffield Choral Union, often spoken of as the "Sheffield

Choir." He had also done much musical work in school children choirs, formed an amateur orchestra etc. So upon losing his post at the school he determined to take the best musical degree open and to make a success of music. In an incredibly short time he got the Oxford degree of Bachelor of Music, subsequently gaining the Doctor's degree.

Once more his faith in himself was justified. He soon established himself as a keen but kindly critic on a local newspaper, and in addition was in request as conductor, teacher, coach and examiner. For Sir Edward Elgar he became nationally known, and to-day, thanks largely to the tour of the world made by him and the Sheffield Chorus, it is an international musical figure. He has plodded conducting on a new basis. Thanks largely to his influence the old-fashioned English chorus, after a year plodding in a dull, mechanical way through *The Messiah* and *Elijah*, is a thing of the past. In its place is the modern plastic body of singers capable of singing—in fact, calling into being—the exacting choir compositions of such modern English composers as Edward Elgar, Granville Bantock and Wallford Davies.

What are the factors of success that carried this boy onward and upward from the workman's bench to the conductor's rostrum? First of all comes the dynamic force of the man in whom physical strength and mental balance are united by a strong dietary strength. Then again, his courage. He never feared to tackle anything which he felt capable of mastering; and he never feared to leave the safety and comfort of a present occupation for something that offered a present prospect to be won only with toil.

When he was preparing his choir for its world tour he compiled a booklet for the guidance of the members. In this booklet occurs in bold type half a dozen times the sentence

"Method is the Secret of Success"

And it is surely to this that Dr. Coward owes much of his success. One incident will suffice to show how logically he carried out this principle. While he was on tour in Germany with his Sheffield Choir he received the information that he had been appointed to the coveted post of conductor to the Leeds Choral Union. "To celebrate the occasion," says Mr. Rogers, "he invited a small party of traveling companions to dine with him at an open-air cafe. From time to time he was seen to take out a paper from his pocket, and at it for a few moments, return it, and then join in conversation. At last one of his friends asked what he was doing—it was the multiplication table he was studying.

"No," replied Dr. Coward, "it is a list of the names of the chief officials and committees of the Leeds Choral Union (some forty in number). I am memorizing it so that when I get back and am introduced to various people there I shall know something about them and their position in the society. People like to think they are already known; if only by name! In fact, however, this man, who is neither composer nor performer, is one of the most brilliant

conductors of his generation. A paradox?"

And the lesson for you and me, dearly beloved brethren, is that he not only learned the names of his future colleagues, but that he had a list of those names to hand in case he was appointed to the post. A case of preparedness!

Overcoming Stage-Fright

As a rule teachers do not fully sympathize with or try to aid pupils who are overcome with nervousness when playing in public. I think it is as essential to improve this as any point in teaching, for no nervous person does justice to himself or teacher. The following plan has proven most beneficial, as well as pleasant.

Once a month eight or ten pupils are called together for an impromptu recital, requesting each to bring a member of his family or a friend. At these recitals each pupil plays the last solo piece worked up—sometimes a duet or trio is ready—and varies the program. To the pupil showing most improvement regardless of age or grade—is voted a prize, a photograph of his mother, photo or pencil sketch, a pot-plant, box of candy or some such inexpensive gift. It has not only inspired them to gain confidence and easy manner, but keeps them upon good work, as they do not know just when they may be called upon.—W. B. C.

THE ETUDE

Common Sense in Pianoforte Touch and Technic

The Distinguished American Composer-Pianist

Mrs. H. H. A. BEACH

To say that Common Sense is the most un-common sense of all we possess, is to raise not only what numerous writers have expressed in language of varying intensity, but to echo the thoughts of every one of us who work out art problems of any kind. It is so easy for us to learn *formule* by heart, and then attempt to solve each question that arises, by applying some hard-and-fast rule, instead of using our common sense. This is not common sense, if called into play when we treat of such subtle subjects as those which we need to dwell. For instance, the use and abuse of technic. And by abuse I mean the application of the hard-and-fast rule on all occasions. Surely common sense would suggest that different emergencies require different action, and that one's technical equipment in any art should be sufficiently elastic to allow free adaptation to whatever direction our tasks lead us. Common sense should be true art which is of necessity so closely dependent upon man's nature as is the art of pianoforte playing. The instrument contains within itself so many aspects of the mere machine, that we ought continually to strive against adding further to its unyielding qualities by the imposition of a rigid technical employment of them.

Of course, we must have technic, and plenty of it. In this we express our own thoughts, or adequately those of others, we must first acquire a certain command of language. This is true in the art of pianoforte playing, means command of technic. I hesitate to repeat the trite statement that, without adequate technic, it is absolutely impossible to express in all its fullness the meaning of any composer or composition. In the face, however, of the incompetency which we find in many a pianist, it seems wise to repeat, if not to emphasize, that it is not only what we must know, but what we must do. We must practice our art, and search with all our facilities alert. Analyze this human document, study it over and over, from beginning to end, and try to discover what kind of message it brings us individually. If the piece appeals to us, its meaning comes out gradually under the developing field of our repeated analysis, until the picture takes shape, and we then begin to think about coloring it according to our personal inclinations. Then,

The placid salon-piece generally bears its label in plain sight, and can be disposed of in few words. Usually its technical requirements are comparatively simple, and it matters little whether we employ one hand or more, or another in any given passage. It is well to remember that the violin holds the Temple, and enter into the atmosphere of music that is a part of some composer's very life, that we must pause and search with all our facilities alert. Analyze this human document, study it over and over, from beginning to end, and try to discover what kind of message it brings us individually. If the piece appeals to us, its meaning comes out gradually under the developing field of our repeated analysis, until the picture takes shape, and we then begin to think about coloring it according to our personal inclinations. Then,



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and only then, comes the time for attacking the technical problems with the means best adapted to the solving of each separate one.

There are so many interesting points connected with the study of a composition new to us. The development of the main idea, its various harmonic and rhythmic changes, the subsidiary phrases that serve to enhance its importance, where the climax occurs, (if the piece contains one), where that climax begins to work up, etc. It seems as if we should be swayed by so much that must be considered before we begin to employ technical means for the expression of musical and emotional details. A new composition resembles a picture puzzle, and sometimes seems about as unimpeachable as the latter when the colored bits are scattered out onto the table. Yet we can patiently put them into their places, and achieve a cohesive whole if we confine ourselves to one direction at a time.

Some of us are able to read through a composition quickly, away from the instrument, as we read a book and can thus get a good idea of the music or even learning it before taking it to the piano. There are numerous anecdotes on record about great pianists and their feats in this line. A notable one is that of Von Bülow, who, while traveling one day by railroad, studied a very difficult manuscript which he had never before seen, and, committing it to memory, played it that evening at a piano in the lobby of the Temple, and entered into the atmosphere of music that is a part of some composer's very life, that we must pause and search with all our facilities alert. Analyze this human document, study it over and over, from beginning to end, and try to discover what kind of message it brings us individually. If the piece appeals to us, its meaning comes out gradually under the developing field of our repeated analysis, until the picture takes shape, and we then begin to think about coloring it according to our personal inclinations. Then,

A Practical Application

Let us take up briefly three well-known examples of modern music, widely as widely in character, which may serve to illustrate methods which we have been considering. First, Rachmaninoff's *Symphony Op. 3*. At first glance this looks like a simple piece in waltz form, graceful in the outlines of its phrases and with no complicated development. No exciting climax is suggested; rather a monotonous repetition of slight changes in the main idea. After the introductory page we are suddenly hit at a figure of the principal subject, the *Toccata* in the strings. The theme suggests the viola in character as we see it repeated, and perhaps we may better understand the entire piece by imagining it as written for orchestra, so suggestive is its orchestral coloring throughout. The accompaniment might be for *pizzicato* strings, with an occasional background of soft wind instruments. The viola theme is easily traced as it permeates the whole composition, with comparatively slight changes.

It is accompanied by a simple waltz figure played somewhere above, sometimes below the melody. The harmonic changes are strongly Oriental in their suggestiveness, and the persistent organ-point on the third and dominant seventh produces an effect of indefinable melancholy. It hints of Oriental mysteries, of

I know of no instance where this latter most unusual chord-note is employed as organ-point for so long a period. Tchaikowsky's use of the third as organ-point (*Pathetic Symphony*, second movement) produces a



No. 1

Music for Piano

by

Mrs. H. H. A. Beach

Published by

THE ETUDE

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equal portions, and the time-signature shows the amount contained in the portions.

The theory of accentuation does not stop here. For not only are the bars articulated by accents, but also the divisions and subdivisions of the bar. So that besides the above described primary accentuation there may be in more ornate music secondary, tertiary, etc., accentuation. These further layers of accentuation are repetitions of the principle, on a more and more reduced scale, reflected in force as well as in duration. The Adagio of Beethoven's pianoforte sonata in F major, Op. 2, No. 1, will show what is meant by ornate. The first part of the menuetto of the same sonata presents an example of plain music. In the following illustration the secondary accentuation is indicated by dots, the more dots the stronger the accentuation.



SIMPLE MEASURES.

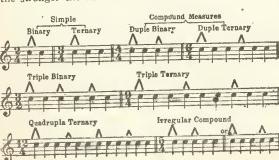
- (a) SIMPLE BINARY TIME: 2/1, 2/2, 2/4, 2/8.
- (b) SIMPLE TERNARY TIME: 3/2, 3/4, 3/8, 3/16.

COMPOUND MEASURES.

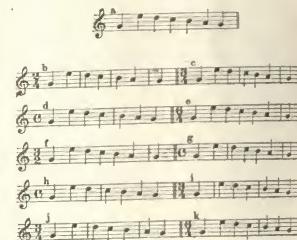
- (a) DUPLE BINARY: 4/2, 4/4, 4/8.
- (b) TRIPLE BINARY: 6/2, 6/4, 6/8, 6/16.
- (c) DUPLE TERNARY: 6/2, 6/4, 6/8, 6/16.
- (d) TRIPLE TERNARY: 9/4, 9/8, 9/16.
- (e) QUADRUPLE TERNARY: 12/4, 12/8, 12/16.

Besides the regular compounds we find sometimes also irregular compounds, that is, measures compounded of one binariness or ternary measure such as 5/4, which may consist of 2/4 and 3/4, or of 3/4 and 2/4, which may consist of 3/4 and 4/4 or 4/4 and 3/4. This, however, introduces new difficulty. The first constituent has the principal accent, and each has its usual proper accentuation.

In the simple measures, there is only one accent, and in the compound measures two, three or four according as they are composed of two, three or four simple measures. The first accent of the compound measure is the principal accent—thus the third beat in 4/4, the fourth beat in 6/8, the fourth and seventh beats in 9/8, and the fourth, seventh and tenth beats in 12/8 have lighter accents than the first beat. In the latter case, where the measure is compounded of four simple measures, there is yet to be noted a difference in the force of the accents. The third beat, that is, the beginning of the second measure of the bar, though less strong than the first, is stronger than the second and fourth, that is to say, in order to make the articulation clearer, the quadruple measures are treated not as if they were compounded of four simple measures, but of two compound duple measures. Let me illustrate this by A of three different sizes, the larger the sign, the stronger the accent.



does when he writes syncopations or puts a *forsato* mark wherever he lists. Indeed, the whole system of accentuation is so absurd and mechanical that it stands frequently in need of modification. The melody, the harmony, the intended expression, etc., call for such modifications. One may go so far as to say that the accent theory as given is false. In most music the accents are not sharply outstanding peaks with intervening low plains, but more usually summits of gradients—or, in other words, they are not a matter of isolated blows, but an alternation of crescendos and decrescendos. Of course, this is not always done by. There is yet another point to be considered, one often mentioned. Those equal portions, which we call bars or measures, into which since the 17th century music has been divided, have no artistic significance. Only a comparatively small number of composers' rhythms begin with the first beat of the bar, the greater number begin with upbeat. The following examples show first a rhythmically inarticulate series of notes, on the others the way in which composers can spread out their rhythms across the bars, and thus utilize the fixed accentual system for the purposes of their unfettered imagination.



Now, in the time-signature and the bar, and the system of accentuation implied in them, the composer has a means of expression at his disposal to express his artistic ideas. But we must not overlook that all this is only a mechanical contrivance which the composer makes use of to serve his purpose, but does not allow to tyrannize over him. At his pleasure he can displace the regular accents of the system, as he

Learning to Depend Upon One's Self

By Leontine Sill Ashton

Or twice a week, when the music lesson recurs, in a certain sense, the responsibility of performance rests upon other shoulders than those of the pupil himself. Then it is that the latter knows that every mistake will be singled out for him: every incorrect motion of the hands and fingers righted; and although he may be painstaking in the execution of the lesson, hours will have a peculiar significance in that the mind, perhaps, hardly exists upon them.

The teacher's highest aim however should be, to guide you to depending upon yourself; and you should always bear this in mind, as well as the rules and regulations he lays down for you.

Here are a few suggestions as to the matter:

In your practice hour, try to imagine, if you can, an keen-eyed teacher, seated before you, his gaze fixed on your hands only, and on the page of music before you, and continuing the imaginary scheme endeavor to call to your mind, and keep there, the many things to which he would be constantly calling your attention.

First: Place the hands squarely on the piano, playing firmly with the tips of the fingers, always remembering to have the knuckles, wrists, elbows and shoulder joints, as loose and limber as possible; letting the strength of your tones arise, rather from a sense of weight, than one of stretching and strain.

Second: Keep a strict guard over the printed page. By your memory to ready quickly; to find the rhythm to play, you will very naturally slight, and overlook many an item, during the lesson, it would be a watchful teacher's first care to point out to you.

Dozens of little errors will creep in, if you are not constantly on the watch to avoid them. Faulty time; rests unobserved; dotted notes hurried over; marks of expression unheeded; to say nothing of the sounding

of wrong notes, and the omission of notes in a chorale even in the barest melody.

There are so many things to remember, and it is so easy to leave most of them in a teacher's care. The good way to do this is to have self-reliance: this: Before attempting to play any new composition, take it away from the piano, and spell it out note by note measure by measure, not leaving a dot or a double bar unnoticed. Thus the mental side of the music is conquered first.

After this, sit down to the piano, and conquer the technical part. Then combine the two—and, much has been accomplished.

The same kind of constant guard is needed over the practice of scales, arpeggios and exercises: for remember, it is the daily routine of practice of these, that makes the fingers strong and skillful, rather than the performance of a few of them during a lesson.

Keep the thumb curved well under the hand in playing the scales and arpeggios; and except when practicing them with the different staccato touches, strive for a smooth, perfect legato.

It is only by practical honest that the true artistic spirit shows itself in willingness to work.

The pupil who "hurries up" a lesson, just in time for the teacher to hear it fairly well played; scarcely deserves the name of a pupil: but the one who for love of perfecting the work, takes the responsibility of searching out, and remembering, things for himself, will develop into a genuine musician.

By following these suggestions, and struggling day after day with difficulties, you will find, in time that the imagination controls you, has become your constant, and most trusted guide.

Later you will learn, that he is not an imaginary person after all, but *yourself*, in whom you now rely, because you have learned and tested your own intelligence.

THE ETUDE

Gallery of Musical Instruments

THE ETUDE is indebted to the H. W. Gray Co. for the use of the following photographs from Mr. Daniel Gregory Mason's excellent book "The Orchestral Instruments and What They Do." Other instruments of the Modern Symphony Orchestra will be presented in later issues.



VIOLIN



VIOLA



CELLO



DOUBLE-BASS



HARP



GLOCKENSPIEL

A Useful Addition to the Gallery Collection

Thousands of Etude readers made collections of the Gallery of Musical Celebrities which appeared in The Etude a few years ago. These will make a fine addition to former collections. Simply cut out the pictures following the outline on the reverse of this page. Paste on margin in a scrap book or use on a bulletin board for class or club use.

The Violoncello

The violoncello, a descendant of the viola da gamba of the 16th and 17th centuries, is midway in size between the huge double-bass and the small violin. It is held between the knees of the player, and its four strings are tuned C, G, D, A, an octave lower than those of the violin. Practically all of the bowing and other effects possible on the violin and viola can also be done on the 'cello. The bow, however, is somewhat heavier and the strings longer and thicker, with the result that the instrument is better suited in graver music. The main orchestral function of the 'cello is to play the bass, usually an octave above the double-basses. The singing quality of its upper tones, especially those on the A string, makes it exceedingly valuable as a melody instrument. Frequently it sings above the violins, and there are many works for medleys to follow the cellos, such as the Andante from Beethoven's Fifth Symphony, the second theme first movement of Schubert's Unfinished Symphony, Godwin's Sardou Overture, etc. A unique passage for 'cellos is found in the overture to Rossini's William Tell, in which five 'cellos and two double-basses play a septet. Apart from the orchestra, the 'cello is popular as a solo instrument, and indeed is second only to the violin among string instruments in this respect.

(The Etude Gallery.)

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The Viola

The viola is identical in shape with the violin, but is one-seventh larger. The four strings are tuned a fifth lower than those of the violin, C, G, D, A. The instrument is held and played the same as the violin, and all the bowing and other effects possible on the violin can be produced on the viola. The tone of the instrument is somewhat mournful; in the words of Berlioz, "The sound of its low strings is peculiarly telling, its upper tones are distinguished by their mournfully passionate accent." The viola was formerly the Cinderella of the orchestra; its lower tones overlapped those of the 'cello, and the upper those of the violins, with the result that the older composers used it mainly for "filling in" the harmonies. Very frequently the viola simply doubles the bass part, and where a very light effect was desired was (and still is) used as a bass instrument. An instance of this occurs in the *Minuet Overture* of Tchaikovsky's *Casse-Noisette Suite*. Modern composers have given the viola a more prominent place, especially where a mournful quality is needed, though Méhul's attempt to replace violinism entirely with violas in his opera *Uthal* was not a success. Elgar gives the viola a lovely solo in his *Italian Overture*, and others have done the same with excellent effect.

(The Etude Gallery.)

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The Violin

The string instruments, first and second violins, violas, cellos and double-basses, form the main body of the symphony orchestra. They can play sustained or detached tones at all speeds, their compass from the lowest tone of the double-basses to the highest of the violins is practically that of the piano keyboard; they command all dynamic effects from pianissimo to fortissimo; and their tone-quality is the least tiring of all to the human ear. The violin has four strings, tuned G (below Middle C), D (above C), A and E. The tone of all violin instruments is produced by drawing the bow across the strings, setting them in vibratory motion. This motion is communicated by the bridge to the hollow wooden body of the instrument, which acts as a resonator, greatly reinforcing the tone. A violin is made from some seventy pieces of wood, of which only ten, the bridge, fingerboard, etc., are movable. The rest are built into the structure. A "mute" placed on the bridge somewhat deadens the vibrations, muffling the tone if desired. By allowing the finger to rest lightly on certain points of the vibrating strings, flute-like "harmonics" are produced. One may play sustained tones on two strings at once or detached chords on three or four strings, this process being known as "double-stopping."

(The Etude Gallery.)

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The Glockenspiel

The glockenspiel, meaning in English "chime-bells," was originally a toy imitation of the Flemish carillons. It consisted of tiny little bells giving a fairy-like effect. Handel used an instrument of this kind in his oratorio *Saul*, probably for the first time in a serious work. Mozart also employed one in his *Magic Flute*, with charming appropriateness. The modern glockenspiel consists of a number of small steel bars arranged ladder-like on a horizontal frame, and struck by means of little hammers. The one most usually heard has a compass of two octaves sounding sometimes one, sometimes two octaves higher than written. Three octave instruments are in existence but are less frequently played. A small keyboard is sometimes attached and similar to the piano keyboard. The principal function of this title instrument in the symphony orchestra is, according to Forsyth, "brighten the edges of a figure or melody heard in the upper register." It is frequently combined with a piccolo or ar. It is flat carinet for this purpose, and in such cases is audible above the din of an orchestra playing forte. The glockenspiel has been used by Wagner in *Walküre Siegfried* and *Die Meistersinger*; Meyerbeer, Delibes, Massenet and many other moderns have used it also.

(The Etude Gallery.)

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The Harp

The modern double-action harp as used in the symphony orchestra has a compass of six and a half octaves, and is tuned to the scale of C flat major. Seven transposing pedals corresponding to the scale names are used to neutralize the flats, raising the strings a half-tone or tone as desired. The harp can, therefore, be tuned to all keys. The complicated mechanism renders the harp ill-adapted for rapid chromatic scale passages, and even for chromatic modulations unless these are carefully contrived. An additional "forte pedal" increases the loudness of the instrument. The tone quality of the harp is a poor one, being "plucked" instrument and is very valuable whenever ethereal or poetic effects are desired. In a passage almost impossible to play, Wagner has used the harp for the flicker of the flames in his *Magic Flute* music; Gounod used it very effectively in the Garden Scene in *Faust* and again in that work for the heavenly ascension of Marguerite at the end. The word "arpeggio" suggests the kind of music best suited to the harp, but it can also produce solid chords, play an effective "glissando" and even sustain a legato melody piano-fashioin. While the harp is one of the oldest instruments of the orchestra it has changed less in general structure than any other.

(The Etude Gallery.)

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The Double-Bass

The double-bass is the largest of the string group. The older three-stringed instrument has now given place to the four-stringed instrument tuned in fourths, E, A, D, G. The E is the lowest E obtainable on the piano keyboard. This instrument is the foundation of the orchestra. To it is confined the bass part, and though in very loud passages it is sometimes reinforced by the tuba or the contra-bassoon, its deep, booming tones are usually adequate, and indeed must be used with discretion to avoid heaviness. In waltzes and two-steps, etc., the double-bass often plays pizzicato on the accented beat of the measure only. It is a somewhat tiresome instrument to play, as the strings are long and thick, and the bow necessarily becomes fat. It is difficult to play rapid passages. Gluck took advantage of its low rumble to imitate the howling of Cerberus, the hound-like guardian of Hades. Beethoven frequently gave the double-bass rapid passages as in the scherzo of the Fifth Symphony, and in the *Pastoral Symphony*. A famous Beethoven passage is the recitative in the Ninth Symphony, Brahms, Dvořák, Tchaikovsky and others have divided the basses to produce three- or four-part harmony with lugubrious effect. Music for the double-bass is written an octave lower than it sounds. While not a solo instrument, concertos have been written for it by Dragomiti and Bottesini.

(The Etude Gallery.)

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The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Individuality in Touch

"I have a pupil who plays with a great deal of feeling, but her touch is not right, and she never seems to make the big climaxes. She would have a better touch if she could learn to play with a sterner hand, and to teach this she does not develop much strength, although she can play well enough when a sterner hand is over her. She is eight years old, and has studied the Chopin *Ballades* well. Is there any special work you can give her that will be better than what I am doing?"—J. D. C.

In addition to Landor's *Reed Organ Method*, there is by the same author a *School of Reed Organ Playing* in four volumes of four grades. There is also a *Graded Course of Study for Cabinet Organ*, by Morris. There is a collection of *Velocity Studies for Cabinet Organ* by Presser, *Classical and Modern Gems for Reed Organ* provide interesting pieces, also *Familiar Dances* for same, which is a lighter character. *The Little Home Player and Large Organ* are also two excellent collections. Examining carefully all piano pieces of the earlier grades that come into your hands, and you will find many that are well adapted for the reed organ. You can determine this by trying them yourself.

2. Your Etude selection is a very good one.

3. Some of the principles in Mason's work might be applied to the reed organ, but not the book as a whole. To teach it with the piano you should make sure that you thoroughly understand it and its principles and the particular application. You should have known some teachers who made her some mess of the Mason books because they did not understand them themselves. To study them out for yourself correctly you should have had the advantage of a thorough musical and technical training. Lacking this it would be better if you could go over them with an expert teacher.

Technical Studies

"I have a pupil who has reached what I would term the finishing stage. She has had such studies as Moscheles' *Characteristic Studies*, both books of Kalkbrenner's *Studies*, and the *Technical Studies* by Philipp. I would now like some books of exercises more comprehensive and no economical in cost. I have a pupil who has had some experience and may have all the threads of past experience woven together in a masterly technique. Are the *Tausig Daily Studies* suitable?"—S. S.

Your pupil able to play all the scales and arpeggios in various forms prescribed by Mason with the highest brilliancy? After scales in double thirds, sixths and tenths, the chromatic scale in single and double, and the unusual seventh chords as to which is dominant? With most players these things constitute a life-long study. Tausig's *Technical Studies* had a considerable vogue at one time, but in recent years have been supplanted by other things to a large degree, although they contain many excellent ideas. If you will procure a copy of *Complete School of Technique for the Piano-Forte*, by Philipp, I think it will provide you with much of the exceptional work you are looking for. There are a number of books by Philipp which are most comprehensive, and by providing yourself with them you will be able to make selections for your pupils of various degrees of progress. Exercises outside of the standard routine are not generally possible with any pupils, except those who have ample practice time. Pupils who are in the high and graded schools are usually scant of time for even the routine work. Don't overdo the technical idea. In advanced compositions there are innumerable passages which must be made into technical exercises before they can be learned. The many short cadenzas in Liszt's works, for example, as well as the "kinky" passages.

The touch of some is naturally brilliant; others soft and brittle. The characteristic of touch which may be, that will be the predominating feature of his or her playing. Corrective methods of training for one who need it, often accomplish wonders, but the one whose touch is naturally unimpressive never accomplishes quite as much as the one more favorably endowed. Furthermore, individual characteristics of touch which are beautiful and expressive should be cultivated and the most mode of touch used. Even though you may strive to add brilliancy to the touch, yet the cantabile touch, yet the cantabile should never be slighted, but constantly nourished and added to, as the player's reputation may depend upon it, that being his or her

gift. Your function as a teacher is not only to correctly lead a student through a well selected course of study, but to show insight in determining native gifts and to teach the student to make the best use of them. Whatever you may add to this should only serve as contrast in causing the player's individual talent to stand out with the greater emphasis. Nearly every artist has a certain well-defined individuality, and to that he has a right, and should strive to make the most of it.

Your pupil who troubles you now by lack of brilliancy, but whom you say is talented and inordinately fond of practicing, should have a sterner hand, arm and shoulder touches, and work on several "big chord" etudes. Octaves are not necessarily efficacious. Mason's fourth book of *Touch and Technique* will afford you many ideas, and suggest many useful etudes and pieces for study. The accentual study of appropriate exercises is especially useful. At first let the accents be much exaggerated, so a pupil gradually acquires a feeling for them. It is the lack of accents that makes so many pieces seem lifeless and devoid of brilliancy. Work for these and the big chord effects, and through it all do not neglect the pupil's natural ability to play with sentiment and expression. Nothing will be gained by adding that for which the player has little feeling at the expense of the natural aptitude. The pupil should know that natural sentiment will be ineffective without the great contrasts.

"Try, Try Again!"

"I now have a pupil of fifteen years who has taken forty lessons from a teacher, but is unable to find the notes correctly on the keyboard. When she tries to play the treble clef she makes many mistakes. When she tries the bass clef she cannot stroke them together, and in order to make them sound she turns them upside down. Would you advise me to take Matthews or Czerny Studies?"—C. H.

A pupil of this sort hardly seems ready to advance further, but would better follow the old adage, "If at first you do not succeed, try, try again," and review previously from the beginning. Can you not convince her, or make her understand that it is necessary to her advantage to go over the preliminary ground again with you thoroughly and carefully? Such a review might help to bring her into line and enable her to continue her work in a more satisfactory manner. Included in this review should be a generous amount of note-reading work until she learns to read and locate notes, perhaps in Czerny studies, and, regardless of note values, read each scale and locate upon the keyboard. Use similar exercises for the bass, and continue for a number of weeks, or until reading becomes more automatic than it is now. She has evidently tried to advance beyond the point which she is able to read, and a thorough drill in this may be necessary. If you find that she is unable to play any given sense seemingly efficient, she should try and adapt work that will give a special drill until the defect is in a measure overcome. For the two-note intervals, let her read the lower first, and then the upper, and strike together. For the bass and treble, read aloud from the bottom up, the left first, then the right, then strike the chord both hands together several times and let them come together. After she has been thoroughly drilled in these, let her play them for a number of weeks, giving her very easy little pieces for recreation, and at the proper stage, the Czerny-Liebling. Without doubt the natural aptitude of this pupil is small. Therefore you will have to train her patiently and carefully. Do not try speed work with her too soon, but try and train her to play quiet little pieces correctly until speed develops in studies and technique.

The touch of some is naturally brilliant; others soft and brittle. The characteristic of touch which may be, that will be the predominating feature of his or her playing. Corrective methods of training for one who need it, often accomplish wonders, but the one whose touch is naturally unimpressive never accomplishes quite as much as the one more favorably endowed. Furthermore, individual characteristics of touch which are beautiful and expressive should be cultivated and the most mode of touch used. Even though you may strive to add brilliancy to the touch, yet the cantabile touch, yet the cantabile should never be slighted, but constantly nourished and added to, as the player's reputation may depend upon it, that being his or her

THE ETUDE

Honor to the Teacher

By D. C. Parker

Etude Betterment

Believing that the co-operation of our readers will assist us immensely in caring for their musical tastes and needs The Etude herewith offers

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for the best letter of not more than 200 words containing the most original, the most practical, the most useful and the best expressed ideas for new *Etude* features that will make The Etude more valuable to its great body of readers, ideas that will make our journal even brighter and more helpful to the greatest number.

In addition to the letter itself we shall expect each contestant to answer the following questions frankly, tersely and in such a manner that we may get a more definite idea of what phase of The Etude seems to be the most needed.

Etude Friends can help immensely in improving the magazine by joining wholeheartedly in the following:

Please answer the questions in the order given.

1. To which department or page do you habitually turn first when you open a new issue?
2. Which ten *Etude* articles during the past year have interested or helped you most?
3. Name twenty pieces from The *Etude* of last year of the type you prefer to use in your own work as a performer or as a teacher.
4. Are there any things about The *Etude* which do not meet with your entire approval, anything you would like to see changed?
5. Which do you look for most? Articles on Technic, Articles on Interpretation, Articles on Biography, Articles on Criticism, or what? Self Help Articles, "How to Teach" Articles, Musical or Fiction.
6. Would you like to see more illustrations in The *Etude* or fewer illustrations?
7. For what feature principally do you take The *Etude*? What is your most severe criticism?

Suggestions

This is not an easy way in which to earn a fifteen dollar set of books. The letters will require thought, time and care. Do not sit down and dash off a few words and expect them to receive serious attention.

Our sole purpose is to invite honest, constructive criticism. By helping The *Etude* in this way our readers are helping themselves and others to a brighter, better, more useful paper.

Write on one side of a sheet of paper and make your letter as brief and to the point as possible.

No letter will be returned and the only notification of the winning of the prize will be that published in The *Etude*.

Do not write about other matters in your letter. Do not fail to give your full name and address.

Contest Closes October 30th

Address ETUDE Betterment Contest
1714 Chestnut St., Philadelphia, Pa.

CIVILIZATION may be measured by the respect people give to the teacher. "It is only the ignorant who despise education," runs the maxim of Publius Syrus. With all its compensations the rôle of the music teacher is not always an enviable one. He is usually more or less in the background. If the pupil prove to be a Melba or a Tadejewski the public will remember the name of the new artist and the teacher must content himself with the increased clientele that comes along. If the pupil is a failure such reflected fame brings. If the pupil will tell his friends that he studied with So-and-so! Teachers, like gods, are born, not made, but it is possible to say certain things about teaching which experience tells us is valuable.

The first of these is that an instructor must free himself from prejudices. I do not mean that a teacher should throw off all convictions, for a teacher of personality is more likely to develop the personality of a pupil than one who is devoid of character. But I mean that successful teaching depends very largely upon the ability of the teacher to adjust himself anew to every student who enters his studio. One youth is boisterous and given to taking everything seriously; another is deadly dull; one girl is sensitive and romantic, another woefully lacking in imagination. Is it to be supposed that a teacher's rule which treats them all alike will be productive of good results? The teacher should give every pupil the impression that he or she is the one in whom he is most interested.

That we hear so little about the tutors of great musicians is often quoted as evidence that they owed little to study and could have got on without it. The assumption is ill-founded. I believe that of the very great it is true to say that their best pupils were themselves. Beethoven was the severest critic of Beethoven. But the view to which I have referred has its origin in the fact that teachers of the great were able to do only a certain amount for their illustrious pupils; the rest they did for themselves. Now, this ought to be a consolation to those who find, after years of patient moulding, the pupil shows a tendency to go away of his own. There comes a time when even the best teacher can no longer be the surest certain guide to the young. At this point the teacher of the teacher should not be disengaged at a failure. For it is not a question of failure. It is not the function of a teacher to produce replicas of himself, but to equip the youth of the country with the essentials for the artistic pilgrimage. You can at most give the learner an idea of perspective; you can train his eye and ear, enlarge his culture, widen his knowledge. To ask him to submit to more than this is not to ask him to be taught, but to ask him to surrender his soul into your keeping.

Respecting the Pupil

I do not think that teachers sufficiently realize what powerful instruments in the formation of taste they are. There are hundreds of them who give their pupils third-rate music to play and sing. This stuff is bad enough when one has to listen to it once, but when one has to practice it, it amounts to an insult. Never take your pupil too cheaply. You are better to scare a pupil by giving him a piece of intelligence than give him more than what he deserves. Many homes are musically ruined by the stupidity of teachers who give their pupils potholes to study. By doing this they are blunting the artistic perceptions of their charges and making more difficult the real work of education.

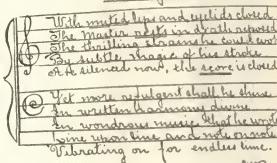
Another matter which teachers might well consider is the subject of musical history. The aptness especially of music teachers. Many give six songs and optional excerpts and do not know by whom or at what time they were written. I have never been able to understand the kind of music-lover who, when you asked her what she would sing, said *Serenade* or *Berceuse*. When a pupil is given *Je suis l'Amour* or *Depuis le jour* to study it is the duty of the teacher to see that she knows who wrote it and where it was first sung.

By these means should be spared ridiculous criticisms of the half-musical concert-goer, who gravely assures us that *Lohengrin* is far more immature than *The Flying Dutchman*, and wonders why Gluck's operas seem so old-fashioned compared with those of Puccini.

George Noyes Rockwell

MR. GEORGE NOYES ROCKWELL, whose death on July 23rd will be deeply lamented by *ETUDE* readers, was the composer of many very successful works for piano, voice, organ and choir. Mr. Rockwell was born in Utica, New York. He studied piano with well-known local teachers in his youth, and with the most part self-taught. He was an organist of pronounced ability, and his known compositions are *The Lord is My Shepherd* (sacred solo), *Short the Lord is My Shepherd* (anthem), *Crown Him Lord of All* (anthem), *Fest Postlude* (organ), *Melody in F* (organ), *Ballade Mitiaria* (piano).

Some time since he sent the *ETUDE* the following poem, with the suggestion that we publish it. The poem now makes a very beautiful elegy, showing Mr. Rockwell's beautiful ideals and spirit.

Adagio

Puffs

By Alice Coles

SENSIBLE people are getting more and more disgusted with the whole idea of "puff" in print. When piano publications were fewer there was something of a novelty in seeing one's accomplishments set up in type. Now any little street urchin who throws a brick at a trolley car in a strike can have his genealogy published in the papers if he desires it.

There has been a deliberate business in tickling human vanity. There are human ghouls who, under newspaper death column, when faced with the dead and daubed bodies of noted men, that the career of the dead and noble deceased has been so important that the "Year Book of the Immortals" has decided to include his biography next year. You have the privilege of subscribing for the book at the rate of \$5.00 per copy. If you do not subscribe you find that father's name in some mysterious manner has escaped the immortality that the book might have deserved.

Musical "puff" are easily exposed nowadays that the public spends mainly upon the publication in which the puff appears and its reputation for being uninfluenced by money or advertising considerations. Most of these puffs are absolutely worthless except as a sop to the vanity of the advertiser. Legitimate advertising and legitimate news are always important. But, if you have given a trifling little puff" readers are persuaded that the world wants to know about it and you for the consideration of so much per column, you are likely to be forming a habit, at which any advertising man would laugh heartily.

Note to Old Etude Friends

The Librarian of Congress desires to procure copies of The *Etude* for November, 1883; December, 1883; January, 1884; September, 1884; November, 1884; December, 1884; all issues of the year 1885 (Vol. III); all issues of 1886 (Vol. VII); March, 1896, and April, 1896. These issues are out of print, and The *Etude* regrets its inability to supply them. The *Etude* is the only magazine in formal structure.

Those who possess copies of these numbers are requested to write directly to The Librarian of Congress, Washington, D. C. It is highly desirable that the file of *Etude* at the Congressional Library be kept complete for historical purposes.

THE ETUDE

A Master Lesson
Mendelssohn's Scherzo in E Minor
Analysed and Interpreted by
EDWIN HUGHES

For Many Years Assistant to Theodore Leschetzky

"Scherzo," literally translated from the Italian, means a joke. Its use among German composers as title for a composition in joking, playful mood is an old one. The word appears even among the works of Bach, once at least, as head of a piece for Jig. In Mendelssohn's time in the *A minor Partita*, although this particular piece, to modern ears, seems hardly deserving of its title. As an example of musical humor it is hardly to be compared with the *Preambulum* of the *G major Partita*; for instance, not to mention some of the fugues in the *Violin Concerto*, *Cello Concerto* or the rollicking giques of the French and English Suites.

Haydn introduced the Scherzo into string quartet literature, as a change from the everlasting Minuet, but it is to Beethoven that the credit must be given for the final establishment of the Scherzo as a musical movement of importance. It first appears among his piano works in the *A major Sonata*, Op. 2, No. 2, and in his orchestral compositions in the *Second Symphony*. Subsequent works contain numerous examples. The tempo is largely 3/4, as in its forerunner among sonata movements, the Minuet, but there are also examples in 2/4 time, as in the *Sonata*, Op. 31, No. 3, and the trio to the Scherzo of the *Pastoral Symphony*. Although at first holding to the simple three-part song form, the Scherzo character was quite absent, and in time Beethoven adopted the triplet movement of the Scherzo, giving the possibility of thematic development, as in the *Sonata*, Op. 31, No. 3, where the middle portion of the movement, (bearing the title *Allegretto vivace*), is nothing other than a development of the theme of the first part. In this *Sonata* the slow movement is replaced by a Minuet of stately character from the Scherzo. In the *Ninth Symphony* the development of the慢板 movement finally, in the hands of Beethoven and other composers, the word "Scherzo" came to indicate more a style of composition than a form. Not only did Beethoven extend the formal scope of the Scherzo; it became also the vehicle for the expression of other moods as well as the jocular. With him the humor sometimes takes on a grim quality, and even exhibits aspects where the term humor is hardly applicable at all.

Notable Examples of the Scherzo

As for the Scherzo as pianoforte composition, there are delightful examples in the works of Schubert and Schumann, the former holding in the main to the more playful mood and the simple form, the latter using in some cases a larger cast, as in the *Sonatas* in F major and G major. The Scherzo of the *Violin Concerto* of the musical content beyond the more jocular, often to the bizarre and grotesque. Chopin gave the word Scherzo an entirely different meaning in his mighty efforts bearing this title, so that one can speak of his stormy Scherzi as marking a new departure in the stereotyped forms of pianoforte composition, just as do his *Impromptus*. The Chopin Scherzi are no jokes; on the contrary, they hold to the composer's most serious works, rich in emotional content, and in formal structure. Only in one of them, that from the B minor Sonata, is there anything of the spirit of play. Brahms, in his Op. 4, bid fair to become a serious rival of Chopin in the Scherzo form. Although Raff held Brahms in suspicion for having been a trifle too familiar with Chopin's B minor Scherzo while writing his own Opus 4, the imputation was unfair one, as Brahms had not even heard of the Chopin

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Among the pieces for piano and orchestra we find the *Rondo Brillante* an elaborate composition in Scherzo style. The finale of the D minor Concerto is a most strikingly effective of the composer's creations in Scherzo form. The *Capriccio*, Op. 106, is a charming little Scherzo in F major, and for completeness' sake, we may mention the Scherzo from the youthful Sonata, published posthumously as Op. 106, and the short Scherzo in B minor, without opus number, the latter written as musical supplement for the Berlin *Allgemeine Musikalische Zeitung* in 1829. The last of Mendelssohn's compositions is Mendelssohn's *Midsummer Night's Dream*.

Perhaps the particularly happy surroundings under which Mendelssohn grew up and the practically unbroken success which followed him throughout his entire career, had much to do with that enchanting lightness of touch and that sheer bubbling over of high spirits which find such delightful expression in his Scherzi and similar compositions.

Mendelssohn's Care-free Life

Perhaps also this very fact that his life knew no shadow of care, at least until the death of his father in 1835, accounts for there being so few among his compositions in which the note of genuine, deeply-felt emotion is sounded. Contrast the bright, sunny exuberance of the Scherzo of the *Cello Concerto*, Op. 106, which we have especially to do in this article, is in marked contrast to the Scherzo of the *Violin Concerto*, Op. 107, which we come to look at it a little more closely. It was composed in 1829, when Mendelssohn was in his 21st year. In April of that year had crossed the channel for the first visit to England, following an invitation from the London Royal Society, and after conducting his C minor Symphony, he went to the public as pianist with the Beethoven Emperor Concerto and other works, he set off for a pleasure trip through Scotland, the north of England, and Wales. While in the last named country he went for a visit to the country home of Mr. John Taylor at Cood-du, near Llanidloes. In Llanidloes he had a studio, sketching, composing, and amusing himself in golf. It was here that the three piano pieces, Op. 16, came into being. The first and third of the trio of compositions have fallen into the neglect which has long ago overtaken a large part of Mendelssohn's piano forte music, but the second, the Scherzo, is as popular to-day as ever, and well deserves its popularity, as it is one of the finest fancies of the composer.

A Little Trumpet Piece

Mendelssohn used to call this Scherzo his little trumpet piece and indeed a pianist who would do full justice to the delicate performance of this dainty creation must have in mind the fine finish of the coloring in the composer's own orchestral works. Technically the piece requires from the performer the possession of a light, piquant *staccato* for its effective execution, not the *staccato* of the thrown hand, which would be far too clumsy for this case, but a *staccato* played very close to the keys, the latter more plucked than struck, and the wrist close to the firm, not loose. This manner of controlling the wrist gives accuracy and perfect distinctness, even in the lightest *pianissimo*, coming off the flop of the hands on the keyboard which comes from the loose wrist.

THE ETUDE

The introductory trumpet call of the first few measures must have the metal of the instrument in it, without exceeding in tone quality the piano indicated by the composer. Let the second finger of the left hand, which has the accented notes, be held nearly vertically and quite rigid, the wrist high and firm. Now play with both hands as near the keys as possible and the requisite trumpet *timbre* will come out beautifully, the "triple tonguing" being used and indicating the whole *tempo* and *piano*. Take the pedal before beginning to play and hold it throughout the trumpet introduction. A very slight slackening in the tempo towards the end of the phrase is to be recommended, and the last note of the pair of trumpets may be held just a trifle longer than indicated, to avoid any impression of haste before the *tempo* beginning of the phrase that follows.

In regard to the tempo of the whole, the indicated metronome marking, ($=90$), gives the author's tempo, approximately, in actual performance. This or any other set tempo, for that matter, must, however, not be regarded as a rigid, mechanical indication, for time-signature markings are given merely as a guide. The time-signature marks must be understood as giving the approximate "ground tempo," from which there will always be variations even in the course of compositions like the one under present consideration, in which rhythmic exactness plays such an important part.

In measure eight, take advantage of the pedal at count three to leave the quarter in the left hand as quickly as possible, and prepare immediately for a coming *staccato* figure in the right hand. Large skips in such figures must be executed with certainty through lightning-like preparation of this sort. The *staccato* in both hands, precisely as before, extremely near the keys and with very firm wrists. Let the right-hand octaves, as accompaniment, be *pianissimo*, so as not to divert attention from the melody of the left hand. Give a bit of color to the phrase by a slight *crescendo* in the left hand to the upper G of each measure, followed by a corresponding *diminuendo*.

At count four of measure 10 the trumpet sounds its high B again. This and the following B in the next cedille measure require rapid movement of the left hand. In measure 15, the use of the pedal for the first half of the measure adds a bit of color and relieves the dryness which would result from a continual playing of the *sforzando* without pedal.

In measure 16 the trumpets bring anew the theme from the beginning of the Scherzo, this time *forte* and in conjunction with portions of the *pizzicato* passage. Differentiate very strongly between the *forte* of the right hand and the *piano* of the left, keeping the trumpet notes brilliant and metallic, while the phrase. As before, the hands never leave the keys. The fingering of the second (E) is sharp in the left hand, measure 19, making it difficult at first, but it enables the player to make the two hands out of each other's way and ensures a clean execution of the repetitions. In the later, let the sixteenth notes be much less *forte* than the dotted quarters, and where the two trumpets play together, keep the upper well in the foreground.

For the following phrase of four measures, what has changed?

Broaden the tempo slightly toward the end of the octave scale, and when tonic E is reached at the bottom, imagine the entire orchestra let loose, trumpets, horns, trombones, tympani, and all. Here, at measure 62, the original tempo should be again taken, which is quite possible even for the pianist of moderate technical ability, when the method for playing the repeated

equipment, when the method for playing the repeated sixteenths given above is followed. The *à tempo* execution according to the original, with repeated octaves will make difficulty for even the pianist of more than ordinary wrist development.

Remove the pedal just before the eighth at the end of measure 63, so that the heavy vibrations of the bass octaves may completely disappear when the light *staccati* in the treble begin. Make the tiniest pause for breath just before the repeated sixteenths at the end of measure 64, and let the repeated C, especially in the

of the right hand, ring out clean and distinct. Also before the sixteenths in measure 67 a tiny pause, such as at a comma in reading. Execute this *fortissimo* with trumpet-like brilliance until the beginning of the *diminuendo* in measure 69. The pedal remains down, as indicated, giving a tonal effect of much beauty. Let the *diminuendo* in measure 67 be a sharp one, so that the desire contrast between the *fortissimo* of the trumpet passage and the *piano* of the following *espressivo* may be realized.

The fingering given at measure 78, *et seq.*, is, as mentioned before, preferable to a constant changing of fingers. When the second is kept constantly in contact, it will hold firm the repetitions at the rate

with the key and held firm, the repetitions at the regular tempo are quite easy of execution.

In the tripping *staccato* passage for alternating hands beginning at measure 88, slight *crescendi* and *diminuendi*, as indicated, to avoid the blank monotony of uniform shading. The octave E in the left hand, measure 99, with a slight, but distinct pressure, and the following trumpet passage *forte* and with clarion-like brilliancy.

The change from minor to major at measure 99 is not exactly easy of execution, and, if it is to be done without any blurring, requires a deft handling (or footwork) by the performer.

ing) of the pedals. Press down the left pedal (*avant-corda*) immediately after the last high B of the first pet is struck (end of measure 10). This will shorten the execution of the following three grace notes by two sixteenth notes. Change the damper pedal precisely when the octave E is struck on count one in the left hand.

The whole of this delightful E major close of the Scherzo must be heard as from a distance, but with a clear, ringing sound. The right hand's eighth-note passages must be fairly rippled, with lightly thrown fingers. In the left hand, imagine softly accented tones in the first three measures. Note the right-hand accents on count three of measures 102 and 103; canto piano, no louder. Let the end of the right hand's *dancing staccato* become even more *pianissimo* towards the end, so that at the end merely rhythmic phrasings of far-off players are heard, and finally all vanishes thin air.

THE ETUDE

SCHERZO

Edited by Edwin Hughes

Presto M.M.d=

F. MENDELSSOHN-BARTHOLDY, Op.16, No.2

Presto M. M. = 96

F. MENDELSSOHN-BARTHOLDY, Op. 16, No. 2

pp leggierissimo

p 10

pp una corda f

f ten. f ten. pp stacc.

mf p mf

p 30 f pp

R

A Master Lesson by S. Stojowski upon Mendelssohn's *Spinning Song*, will appear in November and one by Alberto Jonas on Chopin's *C Sharp Minor Polonaise* will be published in the December ETUDE.

THE ETUDE

40 *p* *piu f*
ff *p* *con fuoco*
ten. *cresc.* *ten.*
f *cresc.* *ten.* *ff*
molto marcato
ff *allarg.*
pp *ff* *pp* *ff*

THE ETUDE

dim e rit. *p* *espressivo*
mf *f* *dim.*
pp *p* *una corda*
p *mp* *R*
dim. una corda *f*
pp *una corda* *ten.*
100
pp

THE ETUDE
THREE FAVORITE PRELUDES

FR. CHOPIN

Op. 28, No. 1.

Andantino. M.M. ♩ = 92.
p dolce

M.M. ♩ = 66.
Largo.
ff
Ped. sostenuto

Lento assai. M.M. ♩ = 68.
p sotto voce

Op. 28, No. 20.

Op. 20, No. 8.

pp

The music consists of three separate pieces. The first piece starts with a treble clef, 2/4 time, and a key signature of two sharps. It features a dynamic of *p dolce*. The second piece starts with a bass clef, 2/4 time, and a key signature of one sharp. It features a dynamic of *ff* and a performance instruction *Ped. sostenuto*. The third piece starts with a treble clef, 2/4 time, and a key signature of one sharp. It features a dynamic of *p sotto voce*.

THE ETUDE
PASTORELLA

THEODORE LACK Op 263

A *Pastorella* is a piece in rustic style. A *Pastorella* is a miniature *Pastorale*, reminding one of Watteau shepherds and shepherdesses, with their airs and graces, and out-door gayeties. Grade 3½

Allegretto ben tranquillo e con spirito M.M. ♩ = 108

Grazioso

p

pp leggiero

cresc.

f

pp

cresc.

pp leggiero

ten.

spiritoso

p

pp leggiero

p

cresc.

p più cresc.

ff

p

cresc.

pp fuoco

This piece is in 2/4 time and uses various key signatures including G major, D major, and E major. It includes dynamics like *p*, *pp*, *f*, and *ff*, as well as performance instructions such as *leggiero*, *cresc.*, *ten.*, and *fuoco*.

THE ETUDE

TRIUMPHAL MARCH

SECONDO

E. R. KROEGER, Op. 88

Allegro energico M.M. $\text{♩} = 160$

THE ETUDE

TRIUMPHAL MARCH

PRIMO

E. R. KROEGER, Op. 88

Allegro energico M.M. $\text{♩} = 160$

THE ETUDE

SECONDO

Sheet music for 'The Etude' Secondo section, page 720. The music is for two pianos or hands, featuring four staves. The first staff uses bass clef, the second staff uses treble clef, and the third and fourth staves use bass clef. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The tempo is marked 'a tempo' at the beginning of the section. Dynamics include *ff*, *mf*, *p*, and *Fine*. The section concludes with a repeat sign and 'D.S.'

THE ETUDE

PRIMO

Sheet music for 'The Etude' Primo section, page 721. The music is for two pianos or hands, featuring four staves. The first staff uses bass clef, the second staff uses treble clef, and the third and fourth staves use bass clef. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The tempo is marked 'a tempo' at the beginning of the section. Dynamics include *ff*, *mf*, *p*, and *Fine*. The section concludes with a repeat sign and 'D.S.'

THE ETUDE

OVER THE FOOTLIGHTS
VALSE

A modern waltz movement, somewhat in the nature of an *air de ballet*. The principal theme is particularly taking and original, contrasting well with the smooth and graceful Trio section.

Although intended as a drawing-room piece, this waltz might be used for dancing. Grade 3½

RAYMOND ROWE

Andante con moto

Tempo di Valse M.M. = 54

p

cresc.

last time to Coda ♩ 1

Coda

mf

cresc.

animato

ff

THE ETUDE

Meno mosso

crema

dim rail.

a tempo

D.S.

MOTHER'S GOODNIGHT
To my Sister

Sleep, baby sleep, in your cradle deep,
Stars above their watch will keep,
Stars that twinkle and blink at you,
While you sleep in your cradle deep.

A dainty lullaby movement harmonized in the style of a vocal part song. This number will furnish excellent practice in legato chord playing. Grade 3.

ALBERT LOCKE NORRIS, Op. 23

mp dolce cantabile

poco rit.

molto rit. e dim.

dolce

poco cresc.

melodia marcato

rall.

poco a poco rall. e dim.

molto meno moss morendo

una corda

l. h.

THE ETUDE

IN THE TWILIGHT
IN DER DÄMMERUNG

George Posca is a successful contemporary writer, with a European reputation. He excels in drawing-room pieces of the best class. Although *In the Twilight* was originally intended as a piano piece it should prove equally effective on the organ. Grade 4.

Andante cantabile M.M. $\text{♩} = 100$

THE ETUDE

THE TRAINING CAMP
MARCH

PLATON BROUNOFF

This little March movement will afford good practice in thirds in the right hand. It is particularly useful for this purpose, since ordinarily pieces which introduce passages in

THE ETUDE

IDLE HOURS
WALTZ

Every young student likes to play left hand melodies. This little waltz has two, its first and third themes. Grade 2

Tempo di Valse M.M.=72

THE ETUDE

THE MERRY HUNTER

To Mr. Otto Fritsch
A lively six-eight movement in the traditional hunting style, based on familiar horn passages. Pieces of this type should be played in the snappy manner, with strong, almost abrupt accentuation, at a good rate of speed. Grade 3.

L. RENK

THE ETUDE

NOCTURNE

from "MIDSUMMER NIGHT'S DREAM"
A very effective and pianistic transcription of the famous Nocturne from the incidental music to Shakespeare's romantic play. Mendelssohn excelled in depicting Fairyland in music. Grade 4.

F. MENDELSSOHN

ben sostenuto well sustained

Andante M.M. $\text{♩} = 84$

THE ETUDE

SYLVIA

Introducing "WHO IS SYLVIA?"

"Who is Sylvia?" is one of Schubert's most beautiful songs, set to words of Shakespeare, from the play "Two Gentlemen of Verona" in making this into an instrumental number, Mr.

Spenser has supplied some appropriate and interesting introductory material.

Grade 2 1/2

GEORGE SPENSER

THE ETUDE

FIELDS ABLOOM
WALTZ

Three joyous themes, well contrasted, lying well under the hands, and affording good practice in nimble finger work.
Grade 2 $\frac{2}{4}$

Allegretto M.M. $\text{♩} = 72$

Fine

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LELKEM
SWEETHEART
Hungarian Song and Csárdás

A brilliant number, not difficult to play. Mr. Lehrer has caught the true spirit of the Hungarian Folk Songs and Dances in the clever and tasteful arrangement. Grade 3.

Moderato maestoso M.M. $\text{♩} = 54$

VIOLIN: Maestoso, then Lento molto dolce. Dynamics: *mf*, *sul G*, *sul D*, *Lento*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

PIANO: *f*, *accel.*, *mf*, *p*.

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THE ETUDE

a tempo sostenuto a tempo a tempo Lento

a tempo sostenuto a tempo a tempo Lento

Allegro moderato zingara Allegro moderato zingara M.M. $\text{♩} = 126$

a tempo sostenuto a tempo a tempo Lento

Allegro vivace Allegro vivace M.M. $\text{♩} = 144$

cresc. ff

cresc. ff

Lento ff at tempo

Lento ff at tempo

D.S. $\text{♩} = 144$

Lento ff at tempo Lento a tempo D.S. $\text{♩} = 144$

THE ETUDE
MENUETTO

from "SEPTET"

It is interesting to note that Beethoven has employed the same principal theme for both the *Minuet* from the *Sonata, Op. 49, No. 2*, and the *Minuet* from the *Septet*. The similar-

ity, however is only in the first eight measures. Beethoven's *Septet* is his most famous piece of "Chamber Music" Grade 3.

L.van BEETHOVEN, Op. 20
Arr. by Hans Harthan

THE ETUDE

ELEGY

It is eminently fitting that the late Mr. George Noyes Rockwell's final composition for the organ should be in the form of an *Elegy*.

The plaintive and delicate theme should be delivered with much expression, using an appropriate solo style, balanced

on another manual by a quiet accompanying style, preferably of stringed tone.

An appreciative biographical notice of Mr. Rockwell will be found on another page, *Grade 3*.

GEO. NOYES ROCKWELL

THE ETUDE

IT'S A BEAUTIFUL WORLD MY DEARIE

BALLAD

HOMER TOURJEE

Words by E.A.B.

A very melodious number with a touching sentiment well expressed. Broad diatonic melodies such as this are usually easy to sing, affording an opportunity for the display of the voice at its very best. Grade 3.

Musical score for 'It's a Beautiful World My Dearie' in C major, 4/4 time. The vocal part consists of two staves, with lyrics placed above the notes. The piano accompaniment is in the bass staff. The score includes various dynamics and performance instructions like 'poco rall.', 'leggato', 'colla voce', and 'melodi il basso'. The lyrics describe a beautiful world with sunniness, soft caresses, and peace.

It's a beau - ti - ful world, my
dear - ie, And fair are the sun - ny days
trav - el life's storm - y ways. It's a won - der - ful world, my dear - ie,
rest - While the love-light lies in your dream - y eyes, And throbs in your gen - tle breast.
It's a beau - ti - ful world, my
dear - ie, Of blos - soms and buds and flowers
of lanes of dream, Where the dew drops gleam thru'

THE ETUDE

Musical score for 'The Etude' in G major, 4/4 time. The vocal part consists of two staves, with lyrics placed above the notes. The piano accompaniment is in the bass staff. The score includes dynamics like 'sempre cresc.', 'accel.', 'Lento', and 'pp'. The lyrics express a longing for a wonderful world and a loved one.

all of life's gold - en hours. It's a won - der - ful world, my dear - ie, As sweet as the heav - en a -
bove If I know your heart has been kept a - part As an al - tar Where I may love.
In - to my life she came One In - to my heart she came One

INTO MY LIFE SHE CAME

TOD B. GALLOWAY

GRACE DENIO LITCHFIELD

An artistic text with a tender sentiment, delicately expressed. The musical setting is sympathetic and broadly melodious.

Musical score for 'Into My Life She Came' in G major, 4/4 time. The vocal part consists of two staves, with lyrics placed above the notes. The piano accompaniment is in the bass staff. The score includes dynamics like 'l.h.', 'pp', 'f', and 'poco rit.'. The lyrics describe a woman's arrival and her beauty.

In - to my life she came One
In - to my heart she came One
gold - en day, Soft - ly as blos - soms come In - to the May.
day of days, Stil - ly, as on nights dark, God's stars out - baze.
I on - ly knew that she was there,
I on - ly knew that she was there,
I on - ly knew that she was there By the fra - grance in the air.
I on - ly knew that she was there By the glo - ry ev - ry where.
she was there By the fra - grance in the air.
she was there By the glo - ry ev - ry a tempo
where.

THE ETUDE

THE FIRST PRIMROSE
MIT EINER PRIMULA VERIS

(Composed in 1876)

EDWARD GRIEG
(1843-1907)

J. PAULSEN (1851-)

Grieg's music touches both the brain and the heart. It has an atmosphere all its own, appealing alike to the theorist and the music lover. *The First Primrose* is wonderful in its

simplicity, yet strikingly original. One never tires of this sort of song.

Allegretto dolcissimo

O take, thou love - ly child of spring, This spring's first ten - der flow - er. De.
 Mag dir, du zar - tes Früh - lings-kind, dies er - ste Blüm - chen from-men. Eu.
 spise it not that la - ter on, Fair ros - es June will show - er. The sum - mer has its
 pfanz' es gern, ver - schmückt' es nicht, weil spät - ter Ro - sen kom-men. Wohl kün - lich ist die
 gold - en charm, In au - tumn hearts are gay. But spring is love - li - er than all, The
 Som - mer - zeit, der Herbst er - quickt das Herz. der Lenz doch ist der Hon - nig - ste mit
 poco rit. pp atempo
 time of love and play. For thee and me, O dear - est maid, The light of spring is
 lie - bes - lust and scherz. Für uns, o hol - de Maid, er - glüht des Früh - lings Mor - gen.
 poco rit. pp atempo
 glow - ing; Then take the flow'r and rup - ture yield. Thy heart on me be slow-ing.
 son - ne; so nimm die Blum und gieb da - für dein Herz mit sei - ner Wun - ne!

THE ETUDE

Facts About Our Keyboard

By Hazel Victoria Goodwin

It is doubtful whether Archimedes himself could have evolved a more beautifully symmetrical system than the circles of major tonalities. Nor is this symmetry confined to the Circle of Perfect Fifths. From the keyboard, itself, comes a perfect marvel of symmetry. Beginning with C, which has no signature, immediately to the left and to the right we find flats and sharps in pairs respectively (B and D). A whole step to the left and a whole step to the right lie two flats and two sharp tonalities. The next half-steps each way (A and Eb) show three sharps and three flats. Four flats and four sharps, one sharp and one flat, six flats and six sharps succeed, and the order of succession of flats and sharps goes to the left, or going to the right is alternate.

Another example of symmetry is furnished by the following. Traveling toward the left (or right) from C, we find that the first pair of keys have flats and sharps amounting in number to seven; that the second pair have flats and sharps amounting in number to seven; that the third, fourth—each succeeding pair down to C again follows this law (allowing the

midway key its two aspects of F sharp and G flat).

Again, the flats and sharps of all keys whose names are derived from a common letter, when added, make the same number seven. (Reference, of course, is to major keys that are not merely theoretical.) For instance B and B flat derive their names from a common letter, B, but B has two flats and B flat has two flats and five and two are seven. One knows which is the key with flats, furthermore, for every key that has "flats" in its key name has flats in its signature (with the one addition of F of the single flat); for, every key—with any signature at all—that has the simple letter for its key name has sharps in its signature (with the one exception of C sharp of the greatest number of sharps).

There is a fourth example of keyboard symmetry that suggests the visualizing of major scales as well as the learning of them per the time-honored whole and half step rule. Consider the three major scales that employ all the black keys: one, B has five sharps; one, D flat, has five flats and one, F sharp (or G flat) has six sharps (or six flats).

Helps in Good Sight Reading

By B. H. Wilke

Good sight reading depends upon fine points, anticipative power, ability to listen, muscular control, a careful study of tone, and that common and important technical skill met in ordinary work,

usually hard to break. It comes about through frequent stops to correct mistakes, especially when going through a piece for the first time.

Listening means an easier way of saying "pay better attention to your playing as judged by the ear." One should never play a chord even without listening very closely. Inattention plays a great part in more than one failure when a performer seeks to gain public favor. Ears trained to recognize mistakes in wrong note or bad phrasing help us all to do what good sight readers are expected to do.

A great many sight readers think nothing of the muscular control due to the daily grind. Unstrung nerves, brainstorms and whatnot can be traced to too much coffee, furries and unpalatable fancies of society, late hours and too little exercise and fresh air. Muscular control may be developed by careful practice of regular technical work done with consideration as to what the muscles can stand or of certain gymnastic work in "stuttering" habit which once formed is

usually hard to break. It comes about through frequent stops to correct mistakes, especially when going through a piece for the first time.

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The Teacher's English

By Gertrude M. Greenhalgh

Since the teacher's English is the means through which she conveys her instruction to the pupil—the bridge between the master and the student—the teacher cannot be over careful that the language she employs should be all sufficient to the little boy. Perhaps it may be better to tell the active youngster, "John, you played that 'bully,' than to say, "John, you rendered that composition exquisitely." It is hard to get close to the boy without overstepping the mark. The least use of familiar words, the teacher must not feel, however, that her language need be that of the stilted purist. Some words of the language of "grown-ups" is sometimes most expressive to the little boy. Perhaps it may be better to tell the active youngster, "John, you played that 'bully,' than to say, "John, you rendered that composition exquisitely."

Moreover, the time has passed when an illiterate music teacher could make her way merely upon her musical knowledge. American parents are becoming better and better educated, and they know the value of example. The teacher who gives her lessons in bungling, ungrammatical sentences will have difficulty in competing with the teacher whose language is correct and adequate. Remember the Scriptural quotation, "Your mouth shall ye be judged."

Teach the little folks in a well-modulated voice, using simple, concise words. The teacher must not feel, however, that her language need be that of the stilted purist. Some words of the language of "grown-ups" is sometimes most expressive to the little boy. Perhaps it may be better to tell the active youngster, "John, you played that 'bully,' than to say, "John, you rendered that composition exquisitely."

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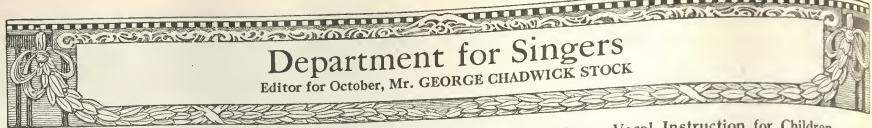
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Reform in English Methods of Teaching Singing

of the training of a singer as it is of an instrumentalist.

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"The career of a singer depends upon his physical well-being for its success. In the interests of the development of his physical powers, such theoretical studies as Harmony and Counterpoint should not be made compulsory.

"There is unanimous agreement among members of this society that the present system of education offered in our institutions to those who wish to become singers is inadequate and unsatisfactory lines.

"Owing to the great changes now taking place on all sides, it is regarded as opportune to suggest that if a True English School of Singing is to be established, it should be based on a complete revision of the conditions under which singers are trained in this country. Therefore the society sets forth the following criticisms upon the existing conditions, and suggests what it holds to be a comprehensive system of teaching:

1.—Insufficient technical training and supervision.

"The pupils will not receive technical instruction in vocalizing and diction under the daily supervision of their teachers in the early stages, and be passed on to the higher branches when they have acquired proficiency in technique. They should study singing side by side with the proper declamation of the English language, together with sight singing, ensemble singing, memory, and piano accompaniment and piano forte accompanying.

"To these subjects should be added dancing, fencing and stage technique for those who intend to follow an operatic career.

"The student will thus be enabled to take his place fully equipped on the concert platform or the stage.

"There should be such an entrance examination as would ensure a definite standard of ability and intelligence in every pupil.

"Lectures and demonstrations should be given, which the whole school should be required to attend."

3.—Absence of Ensemble Classes for solo singers.

"Ensemble work is as essential a part

Vocal Dynamics

By Karl Klingler

than mere loud and soft. A great deal of the variety and interest in the voice is due to the intelligent regulation of the force.

A good way to try this out is by means of the scales. Start a scale pianissimo and then increase the force with every degree. Returning, diminish the force with every step.

Don't Hurry in Choosing a Teacher

of some one of the better teachers in the city. If you have, however, decided you remain at home. Prospective students of song, before deciding upon an instructor, should listen attentively to what well-informed persons, he they singers or otherwise, have to say about teachers. But bear in mind that such talk should not be allowed to enter too deeply into your final decision because reputations are always built upon rock-bottom foundations.

Investigate for yourself by interview-

ing teachers. Very few of them will object to being questioned about their work with voices. Should any refuse you the privilege of a satisfactory interview, drop them. They are not likely to prove desirable.

It is your money that is to be spent and these not sufficient reasons why you should make the fullest possible investigation in this very important matter of choice of a teacher?—GEORGE CHADWICK STOCK.

THE ETUDE

The Composer
(Continued from page 704)

ward that inner chamber into which the meditator had disappeared.

He stood a moment on the threshold, the gaze of his grey eyes dying unerringly to Sarota, who stood the center of a group, her cheeks flushed, her white hair disheveled, her beauty enhanced by her usual pallor. Now, this incensed him, it seemed to him abhorred of her. "She is a woman who has come up!" She broke off, drew back, and flung out her forefinger. "Who has been teaching you?"

"Sir Arnold Fringle," she said with a slight blush of shame.

Obsequiously Mrs. Mosenthal was saying doubtfully upon him. But Sarota looked at him not at all, and he could no longer smile.

"I was awfully jolly," said Johnny.

"Her highness smiled more broadly at this, then advanced a step, then took another, moved of departure. There was an instant's pause; Lady Warborough with a smile, Sir Arnold with a smile. With a smile, too, through her uplifted eyelids. Sir Arnold Fringle had a shocked expression, and Johnny was very much taken aback, indeed, when Mrs. Mosenthal was smiling doubtfully upon him. But Sarota looked at him not at all, and he could no longer smile.

"I was awfully jolly," repeated Johnny, "ah!"

The long drawn-out note held a world of significance. "And that was why you were smiling?"

"I was, but I am not at a musical concert, and 'Oh, oh, oh! my heart!' Tell me, child, do you want to go on with that kind of life? I have a little girl, a little boy, a little dog, a little pipe for the little times of a

"Fringle?" Oh, you might get an engagement with a man, but at a musical concert, I tell you, in such a festive make believe, perhaps fifty guineas a year at the height of your fame! That is your ambition, hein?" And now to know whether she had come up to your note, like a sailor up a rope, quite pleased to get there, after all, hein?" Is that all?"

Sarota leaned forward with parted lips; her wretched humiliation seemed to have given her a new lease of life. "Tell me the other's speech as if it held life or death."

"I will make of you," said the great one above, "an open singer . . . the first order of the day."

"Oh!" cried the girl.

"The other, Sarota, it seemed as if Mrs. Mosenthal, too, were hardly able to contain herself with the joy which this prospect offered."

But Johnny felt his blood run cold. It was bad enough to have her set up to an fashionable party; but Sarota, an opera singer!

"So you?" she exclaimed.

"Yes, it's me," he responded in his special language, and thought that, upon this, she might have a smile again.

"She goes to the theater," he said.

"I am glad you like it," she said formally; a short, perfunctory answer to the expected compliment.

But even as she spoke, her face lit up, Johnny only felt, without analyzing, the fascination which light and shadow played on her features.

"So you?" she exclaimed.

"Yes, it's me," he responded in his special language, and thought that, upon this, she might have a smile again.

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"Yes, it's me," he responded in his special language, and thought that, upon this, she might have a smile again.

"She goes to the theater," he said.

"I am glad you like it," she said formally;

"She goes to the theater," he said.

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THE ETUDE

Department for Organists
Editor for October, MR. PERCY CHASE MILLER, M.A.

How to Make Organ Recitals Worth While

WHILE the organists who are able to confine their professional activities entirely to the giving of recitals are as scarce as the proverbial angels' visits,—or the equally proverbial hens' teeth, yet most of us have more or less opportunity for this branch of work, even if it be only in connection with regular services, or church on certain days. Many organists make a regular practice of playing a short recital in connection with one or the other of the regular Sunday services,—either before or after,—and while this close connection with the service imposes limitations that do not apply on other occasions when the organ may be used, for what we may designate as purely concert work, still on such occasions there is a definite limit, and for a number of reasons, never have other opportunity than this, and many organists thus limited never realize their splendid opportunities for benefiting themselves, and for giving pleasure and satisfaction to others as well. The educational value of a good recital program, well played, to both performer and audience, is very great, and many organists otherwise than by a persistent neglect, this opportunity that lies waiting at their very doors. For one thing, the organist who uses his instrument simply in accompanying the service, and in playing the smallest excusable minimum (counted either in time or in effort) by himself, it he pretends, or postulates, or offers, will find himself getting into the same careless, and indeed undesirable, habits in accompanying, especially where there is at least a fairly-trained choir to carry things through. For one thing, congregations almost never listen to the organ during the service, except as a background or support for the voices. This is a sad thought, but cases where it is so are not rare, and I myself belong to the exception, in how great the responsibility which comes to the organists, to put at little of effort and of enthusiasm into this part of his duties, as is possible! And if he regards his playing in this light, how easily he drifts into regarding his position as merely a pot-boiler, as it were,—merely an easy way of making a little badly-needed money. I think the greater value of the young organist lies in the fact that it puts him on his mettle; and the cause of the thing is obviously not worth doing at all unless it is done well, and he will learn more of the possibilities of his instrument, be it ever so humble, and see more ways of making it interesting in service-playing and otherwise by playing one really conscientious recital than by going through, in a mere round of the usual set of services, the same old organist. Then, too, the education of the congregation, and the organist is then in a position to play all the recitals you can, your own church or out of all, if you are paid for them so much better, but play them anyway, whenever you have the chance. The educational value of the recital to the player is very great indeed.

Education of the Audience

It is also very great to the audience. Most people are not only willing, but anxious to admire anything worthy, only they are all "from Missouri," they "want to be shown." A well-chosen program, well-played, often falls flat because the people simply don't know that they ought to admire them, as a matter of course. And just as the ordinary congregation will start chattering and gossiping the minute the postlude begins, so an audience at a recital often regards the instrumental part of the program as merely a means of filling in the time between solos, so that the singers can take breath and have a little intermission for rest. The excuse for this is the same as Doctor Johnson once gave for a fault defining the schoolboy who got into his great Dictionary.—"Pure ignorance, Madam!" A recital ought to be announced in a way to call attention to it as a matter of serious artistic endeavor, and a printed program is practically indispensable—if it can be annotated, much the better. An organist who plays a recital, either in connection with a church service or not, without adequate announcement, and without programs, is wasting his time; while with proper publicity and a printed program, a

recital, or better yet, a series of recitals, can do much to stimulate public interest and public appreciation wherever the organ is used, so that recitals under proper auspices will almost invariably react favorably in the community. It is granted, then, that the recital is worth while, what are some of the points for the player to consider? First of all, the program. The greatest fault of most recital programs is this—they are too long. Just as it is a test of a good wine, so is it to say, to the parson or politician, to say that it is time to say, and then sit down, so that the organist at a recital should know when to stop. If he has been working hard on his recital, he may have so many new things at his fingers' ends that he wants to play that it is hard to limit the number; but it is a great mistake to go on playing all night just because you happen to be interested. As a rule, an hour is enough, and in a church service, half an hour should be the limit. It is much better to let your audience go away wishing you had given them more than to have them getting up and slinking out one by one during the last part of your program, or, what is worse, going to sleep, even if they don't snore. I have on my desk at this moment a program of two inaugural recitals on a new organ, played by one of the best organists in the country, in a church service, a good organ, and they are good programs, but they have the fault of which I am speaking—they are too long—much too long. Half of those two audiences will get fatigued before the program is finished, and when a listener gets fatigued, all pleasure in arranging his programs will have to be governed by a number of conditions that cannot be treated in a short space of time.

There are, however, plenty of occasions where it is perfectly allowable, and even desirable, to do away with an assisting soloist altogether. When the recital is given in connection with a church service, where there will be, in due time, plenty of singing to listen to, it will perhaps be just as well to confine the program to organ numbers, or to numbers of other instruments in combination. There are other instances,—when the interest is primarily in the instrument, in the performer, or in the program itself,—where the presence of an assisting artist or organist is regarded as a sort of impertinence,—here it is better to do without one, but in ordinary cases, it is probably best to have some little variety of this kind,—but never too much. For an hour's program one interpolated number by a singer, or other instrumentalist, is probably sufficient, and two is the maximum.

Sanity in Playing

As to the manner of performances,—make everything you do carry its message. Over-phrasing is of course a serious fault, but it is better to show off the structure of some noble composition in this way than to jumble it all together in one large smear, as so many players, especially those brought up on the old theory that a legato touch should always and invariably be the rule, are apt to do. Frequent changes in tempo, dynamics, and monotony is fatal, the skillful recitalist must be considerably content if the mechanical equipment of the instrument will not permit much variety without seriously interrupting the progress of the rendition; it is usually better to preserve the continuity at the expense of variety of color. The last observation is for the benefit, and consolation, of those hampered by antiquated and obsolete consoles, that a player with a modern instrument at his command will not need such caution.

In San Diego, California, a very interesting experiment has been tried with great success, the holding of a concert organ in the open air, taking the place, in a sense, of the traditional brass band, and with the growth of such use of the organ as this, as well as with the large and very rapidly growing use of the organ in motion-picture, and other theaters, the instrument is coming more and more to being adequately appreciated for its own sake, and no longer merely as an adjunct to the church service.

THE ETUDE

Getting the Best from a Small Organ

By Mrs. John Edwin Worrell

EVERTY young organist in charge of a small organ reaches a point in his work where he becomes dissatisfied with the limited number of stops his organ affords. He has worked the same combinations over and over until he grows sick of the monotony.

He creates substitutes in pieces which call for organ stops such as vox humana until he feels, (and with reason) that he is at the end of his resources along that line and that he can only make further progress when he has a larger instrument to work on.

He imagines that with its wonderful resources he could make fine music, and as far as tone quality is concerned, he is right.

But does he realize the importance of some of the other things besides tone quality, which go to make a good organ? Playing, and has he really (as he imagines) in the acquirement of these things exhausted the possibilities of the small organ at his command? It is barely possible he may have overlooked one or two things in combinations, so we call his attention to the following:

Coupling the Manuals

1. In case his organ has only one pedal stop (which is usually too loud for the softest manual stops) does he use it constantly or does he make an 8 ft. pedal stop by shutting off the real pedal stop and coupling the pedal to a manual?

More Variety

2. Does he invariably use the Dulciana for accompaniments when he has a piece with solo and accompaniment?

In pieces of a sandwich type (two loud sections with solo and accompaniment between) it is sometimes very effective to

play the solo on an open diapason or other bold stop on the great and put the accompaniment on the swell.

Technical

Now as to his technical attainments.

1. Has he mastered the true principles of pedaling?

2. Is he legato with both hands and both feet perfect?

3. Has it ever entered his head to find out what phrasing is?

4. Is his sight reading good?

5. Has he perfect independence between hands and feet?

6. Are his accompaniments all they should be, limited only in stop selection?

7. Has he studied Harmony to get an insight into what he plays?

8. Can he play a hymn in five sharps, and does a hymn with six flats sound best?

If he is not well up in all these things he is by no means ready to jump to trumpets and oboes, but he should look at his small organ with eyes open to its wonderful possibilities an aid in acquiring a solid foundation in playing.

It offers no obstacle to a good legato, and the small organ affords as good pedal practice as a large organ with the possible difference of a few less keys at the top of the pedal board, but it has been the writer's experience that very few compositions exceed the small organ's compass of pedal keys.

It stimulates iniquity in using suitable stop combinations, and it demands speed in making them as its mechanical appliances are so few.

By working unceasingly and using the small organ to the very limit of its power, the organist will soon find himself placed where he will not have to jump but can step easily into a better place.

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Bach and the Organ Pedals

By Clarence Whitman

Possibly the best cure for the congenital organist is a good dose of Bach. Even the easy preludes and fugues are excellent pedal drill. W. T. Best knew that and it is said that after one had been through a course of Bach with the greatest English organist, one did not have to think about the pedals.

The organ student should realize that in adding another pair of hands, he becomes a four-legged musician instead of a two-legged one as is the pianist with his two manual. The organ pedals need drill work just as much as the fingers.

Bach, Bach, Bach, and more Bach if you want to acquire pedal skill. If you have little pedal skill do not claim to be a real organist.

Was he not the organist who can only stumble around the middle notes of the pedal keyboard. Every good organist should be able to play the notes at the extreme end of the pedal keyboard with almost as much ease and facility as those in the centre. Guilmant apparently could and that was no small feat (no joke intended) when one remembers the short stature of the brilliant little French organist.

Bach, Bach, Bach, and more Bach if you want to acquire pedal skill. If you have little pedal skill do not claim to be a real organist.

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Department for Children

Edited by JO-SHIPLEY WATSON

Beethoven's Pastoral Symphony

A Wonderful Tone Picture of Nature

It has been said of Beethoven's Pastoral Symphony that "The man, who listening to the *Sinfonia Pastorale*, cannot see the beautiful landscape, sit down beside the brook, dance with the peasants, get drenched through and through with the storm, and give thanks to God when the rainbow first gleams in the sky, must be dead alike to every sense of poetry and art."

Beethoven was about thirty-eight years old when this symphony was written, he had been working on it some three years, and when it was first performed it was mentioned in the programme as "Recollection of Country Life." Beethoven, you will remember, had a very passion for the country. He was familiar with its fields and lanes, knew Vienna, knew the music of the birds.

"The yellow hammers up there, and the quails and nightingales and cockoos round about composed me," he said concerning the *Symphony by the Brook*. It is marked Andante molto.

Beethoven, without doubt, created this admirable adagio recollection on the grass,

his eyes uplifted to heaven, ears intent, fascinated by the thousand varying hues of light and sound, looking at and listening at the same time to the white scintillating ripples of the brook that dashes its waves o'er the pebbles of its shore. How delicious!"

In the very end Beethoven puts in the same sonorous oddities, and again and again you miss them; he puts in the names of their authors: Nightingale, Cockoo and Yellow Hammer (*Wachtel*).

The nightingale is done by the flute: the yellow hammer by the oboe, and the cuckoo by the clarinet.

The Third Movement is a Scherzo and called Happy Gathering of the Country People.

They dance and laugh, at first with merriment; the beggars play a gay air, accompanied by the bassoon which can play but two notes at once. Every time that the oboe strikes up the long song, fresh and gay as a young girl in her Sunday clothes, the old bassoon comes in puffing his two notes; when the melody phrase modulates, the bassoon shuts up, counts tranquilly his rests until the original key permits him to come in with his imperturbable f-f. This effect, so charmingly grotesque, generally fails to be noticed by the public.

What Happened at the Children's Recital

Jessie May came onto the stage too fast, and seated herself on the wrong side of the chair. Her playing was really good, but the effect was marred by the awkward tilt of her skirts and a too wide expanse of pink stockings. Please learn to walk upon the stage properly and practice seating yourself, before the next recital—the public is exacting in such matters, Geneva!

Ethel did fairly well, she kept time with her foot. People will know how musical you are, Ethel, without this outward sign.

lie. The dance becomes noisy and furious. The rhythm changes; a coarse phrase in two beats announces the arrival of mountaineers, with their heavy wooden shoes. The women's hair begins to fly and flutter over their shoulders, for the mountaineers have brought in their noisy gayety; they clap their hands, they yell, they run and rush furiously . . . when a muttering of thunder in the distance causes a sudden bright in the midst of the dance. Surprise and consternation seize the dancers and they seek safety in flight."

Fourth Movement. The Storm. "Storm! Lightning! I despair of being able to give an idea of this piece . . . Listen to those gusts of wind, laden with rain; those sepulchral groanings of the basses; the shrill whistles of the piccolo, that announce the horrible tempest about to burst; the crackling approach of the wheels of the chromatic streak starting from the highest notes of the orchestra, goes burrowing down into its lowest depths, seizes the basses, carries them along and ascends again, whirling like a whirlwind, that levels everything in its passage. Then the trombones burst forth, the thunder of the timpani redoubles its fury. It is no longer a wind and rain storm; it is a frightful cataclysm, the universal deluge, the end of the world. . . . Many people, listening to this storm, do not know whether the emotion they experience is pleasure or pain?"

Fifth Movement. Glad and Thankful Feeling after the Storm. They dance and laugh, at first with merriment; the beggars play a gay air, accompanied by the bassoon which can play but two notes at once. Every time that the oboe strikes up the long song, fresh and gay as a young girl in her Sunday clothes, the old bassoon comes in puffing his two notes; when the melody phrase modulates, the bassoon shuts up, counts tranquilly his rests until the original key permits him to come in with his imperturbable f-f. This effect, so charmingly grotesque, generally fails to be noticed by the public.

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To all of those who have overlooked this important matter, we request that they give it immediate attention. If the selections on hand suit your needs for the coming season, you can arrange with us to keep the writing on account. We require a suitable payment covering at least the value of the selections used or disposed of up to this time. On receipt of such payment we will transfer the balance to the 1916-1917 *On Sale* account, but the matter of settling up with us will not be a problem if you have used up all of the plan may be had for the asking and it is worth any teacher's while to get acquainted with it.

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Even though your friends are already subscribers to *Tina Ervine* or other publications listed you should not overlook this Duplicating opportunity to expand your subscriptions. Your present subscription will be extended one year from the next record expiration date.

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